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September/October 2001

Today

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MASTER OF MUSIC: JIMMY WEBB

THE JOHNNY BRIGHT INCIDENT

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Gather leaves and grasses.

Love, today;

For the Autumn passes

Soon away.

Chilling winds are blowing.

It will soon be snowing.

—John Henry Borer (1845-1903)

Fall for Lawton Fort Sill

WILDERNESS HIKE—Learn about geology, natural features and native wildlife of the Wichita Mountains on this strenuous guided hike through Charons Garden Wilderness Area.

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Reservations taken starting 10/8/2001.

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Sept./Oct. - Sundays, Thursdays, & Saturdays
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More information on
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Refuge Tours can be found at
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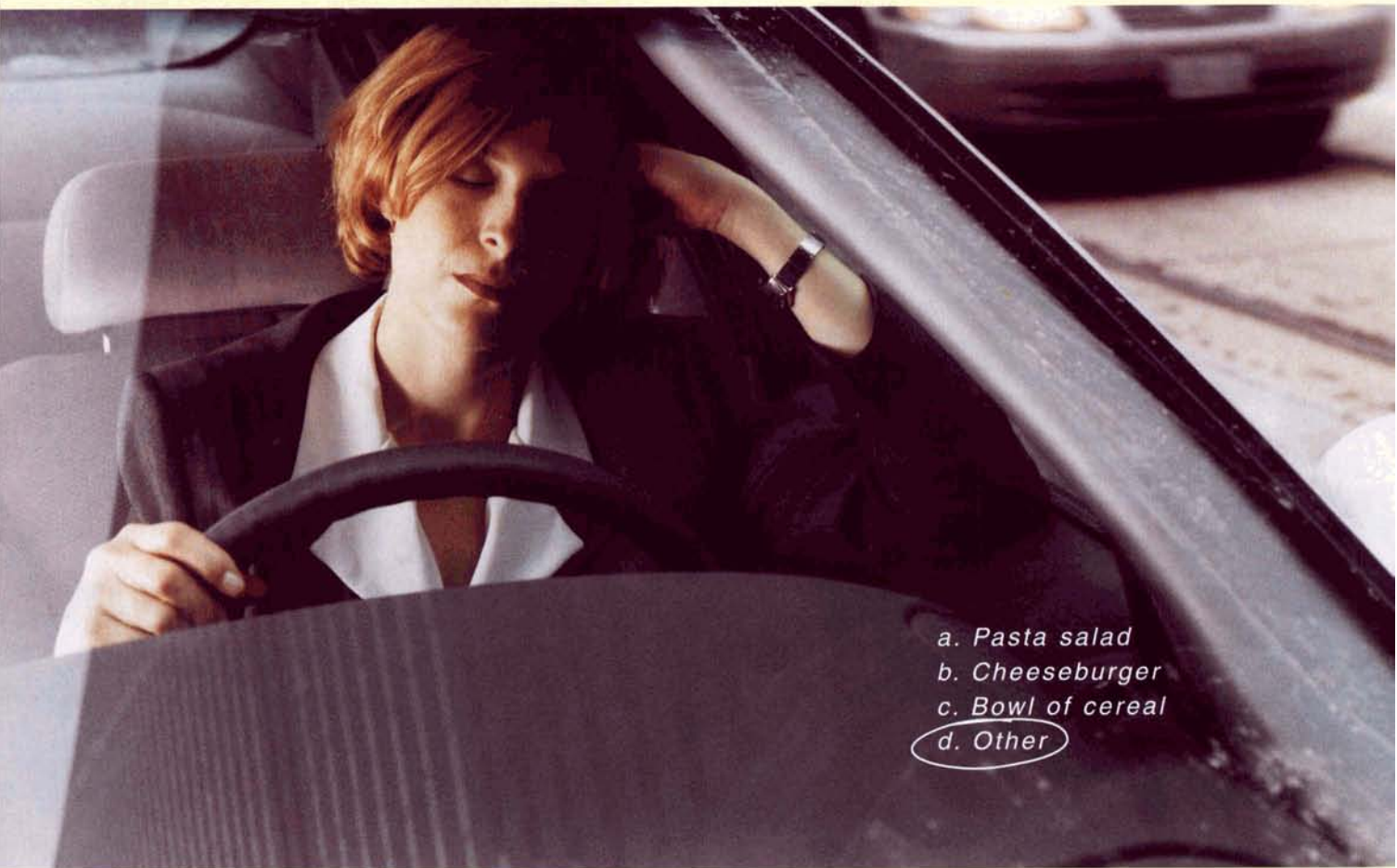
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Nov. 10 at 10 a.m., Nov. 11 at 1:30 p.m.
Nov. 17 at 10 a.m.
Reservations taken starting 10/29/2001.

Reservations required for all tours. \$3.00 reservation fee due at check-in. For specific tour information and restrictions and to make reservations please call the Refuge Headquarters at (580) 429-3222.



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- b. Cheeseburger
- c. Bowl of cereal
- d. Other

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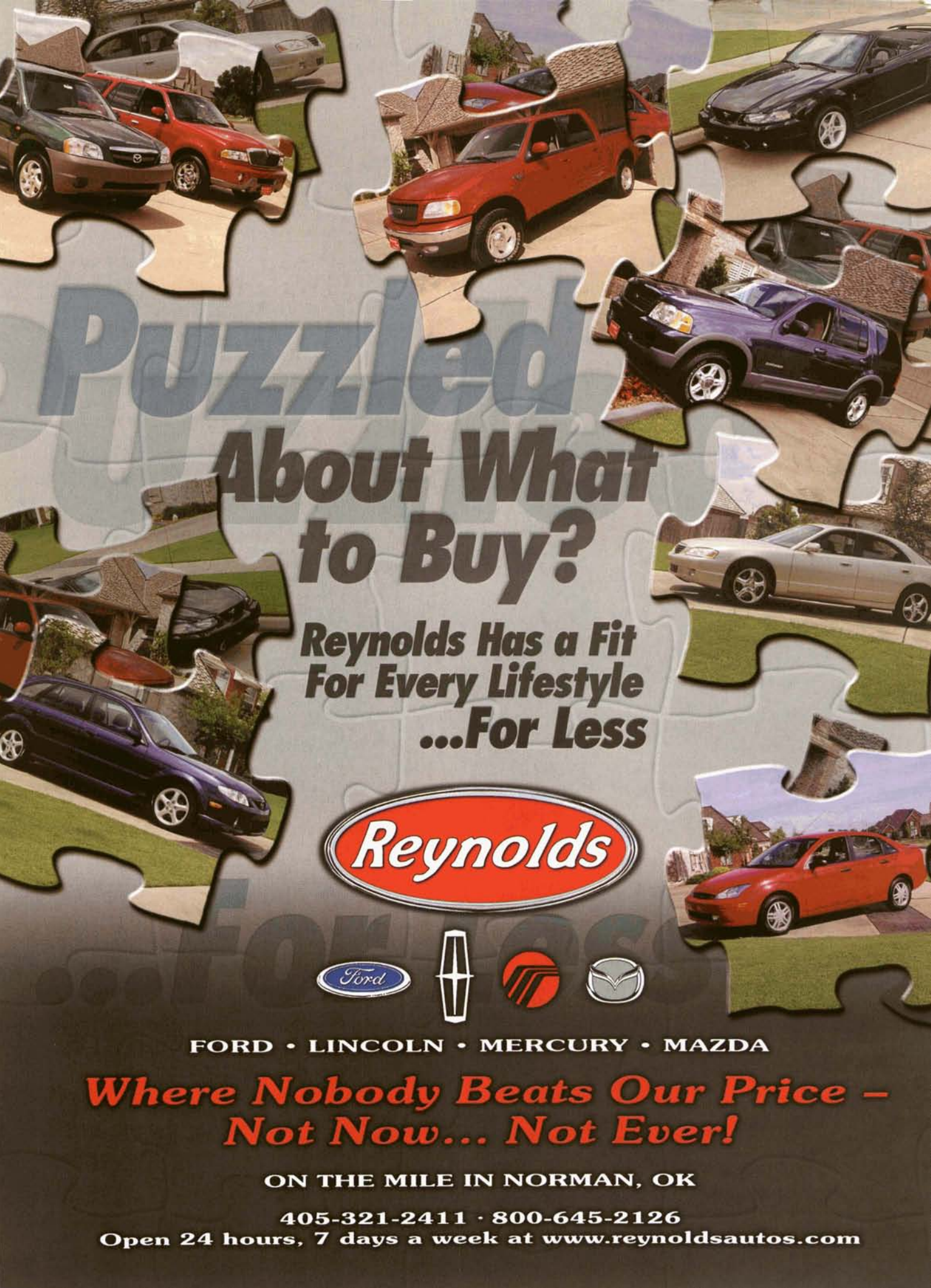
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—from 'Webb Master,' page 42

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Cover: Yousef Khanfar
This page: Henry Diltz/Corbis

In 1974, Oklahoma songwriting legend
Jimmy Webb looked skyward in prepara-
tion for takeoff in his glider.

CONTRIBUTORS

Writing about the demolition of Oklahoma City's downtown YMCA for this issue's "The End" (page 72) proved cathartic for writer and longtime resident **Phil Bacharach**, who witnessed the demolition of the city's Biltmore Hotel during his childhood. "It is not easy for residents to watch so many landmarks evaporate into memory," he says. "It was interesting to be able to explore both sides of the issue." Before taking on the role of deputy press secretary for Governor Keating, Bacharach was associate editor and staff writer for the *Oklahoma Gazette*, a newsweekly.



BROOKE DEMETZ

Andrea Lopez Walker isn't one to rest on her laurels. In the span of a year, Walker, a recent University of Central Oklahoma graduate, has gone from unpaid intern to freelance researcher to editorial assistant at *Oklahoma Today*. In July, Walker was named associate editor. During her time at the magazine, she has written about everything from Generation X to the Woody Guthrie Folk Festival. The Across the Range feature, "Deconstructing" (page 24), is her regular gig. "Not many people get to do what they love for a living," says Walker. "Now I am one of them." She and her husband Kurtis live in Moore with their two dogs, Maggie and Jacks.



ANDY LOPEZ

"It is safe to say that Jimmy Webb's music has inspired me to a lifetime of work with songwriters," says music writer **Greg Johnson**, whose profile of Webb begins on page 42. Furthermore, "If it wasn't for the love of songwriting I got from Webb, I never would have opened the Blue Door music venue." The Blue Door in Oklahoma City, now in its ninth year, features nationally recognized and up-and-coming singer/songwriters. Johnson is pictured here with Webb at the Myriad Conference Center during 1982's Diamond Jubilee.



PATTY MILLER

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Since 1956

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JUST FOLK

ABOUT FIVE YEARS AGO, WHEN I WAS STILL LIVING IN NEW YORK, I WAS A catch-it-when-you-can listener of a fabulous Sunday evening radio program called *Idiot's Delight*. A musician friend who had turned me on to folk and rock artists like Guy Clark and Steve Earle introduced me to the folkie program. I'll never forget the Sunday night we were tuned in, driving in his car on Manhattan's Upper West Side.

Vin Scelsa, the host, was interviewing Shawn Colvin about her new album, *A Few Small Repairs*. For a long while, they reverently praised the inimitable, the great, the master of all popular songwriting—Jimmy Webb. I knew of Jimmy Webb. He was from Oklahoma. Hey, I was from Oklahoma! And oh yeah, I recalled, after Scelsa played "Wichita Lineman," that's an awesome song. I love that song. In fact, I've mentioned that song in this column before. Is there a better heartsick, plaintive ballad? I instantly became a Jimmy Webb acolyte. (However, I'm a first-class neophyte in comparison to his legions of fans around the world; a quick glance at Webb's website—jimmywebb.com—reveals just that.)

Oklahoma City and the surrounding eighty miles have the good fortune of a similarly inspired radio program, this one called *For the Sake of the Song: The Blue Door Music Show*, named after a song by the legendary Townes Van Zandt. Hosted by Greg Johnson and Rick Caldwell, the two-hour Sunday evening program, punctuated by Johnson and Caldwell's informed commentary, introduces radioland to the segment of contemporary music not represented by the Britney Spears, Aerosmiths, and Faith Hills of the airwaves. Regular artists featured on the KRXO 107.7 program include Jimmy LaFave, another talented Oklahoman, hard-lovin' songstress Lucinda Williams, and pixie-voiced Nanci Griffith. Says Johnson: "It's music for people who grew up with Bob Dylan, John Prine, Springsteen, and the Beatles, people who don't feel like there's a place on the dial where they can listen to the music they love."

It was a no-brainer for me that *Oklahoma Today* would profile the now-fifty-five-year-old prodigy when we heard Webb would be returning to his native state for a September concert at Oklahoma City's renovated Civic Center. The writer, too, was a given: Johnson, confirmed musicologist, occasional *Oklahoma Today* contributor, and consultant to our Music issue (July-August 1999), had mused many times about Webb's genius. Johnson is a lifelong fan of Webb's, collecting hundreds of items of memorabilia—from concert playbills to early Seventies reviews in *Rolling Stone*—even taking it upon himself to typewrite a complete discography of Webb's songs.

Our ultimate goal for this piece—ditto for every article we create—is to inspire readers as Webb has inspired us. We hope we have succeeded. Please let us know.



With an old buddy, roots rocker Jimmy LaFave at Okemah's Woody Guthrie Folk Festival in July.

Lanza McCune
mccune@OKLAHOMA
Today.com

SONG/ARTIST

BY THE TIME I GET TO PHOENIX
Ronnie Aldrich
Chet Atkins
Baja Marimba Band
Pat Boone
Charlie Byrd
Glen Campbell
Glen Campbell
Glen Campbell
Glen Campbell
Glen Campbell
Glen Campbell
Glen Campbell
Viktor
ALL I KNOW

ALBUM OR SINGLE

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LETTERS



Water World

After receiving a few issues of *Oklahoma Today*, my mom and I decided to take a trip to Tulsa and go to Riverfest in June. We found that the people there are really nice, the food wonderful. Riverfest was a whole lot of fun. We also really liked Big Splash Water Park, and we plan on taking a trip back next year. I also wanted to say how much I enjoy your magazine. Thank you.

Amanda McFarland
Pottstown, Pennsylvania

Married to It

Oklahoma Today has been providing great articles for many years. The Tulsa: City at a Crossroads issue (July-August 2001) arrived just before our trip to Tulsa to attend the wedding of our nephew. How timely.

Thanks to *Oklahoma Today*, we enjoyed Philbrook Museum of Art, viewing the wonderful art in a magnificent building. We continued our tour to the

Gilcrease Museum, where we saw a rare copy of the Declaration of Independence signed by Ben Franklin and beautiful art presentations. What a great opportunity.

Our three-day visit to Tulsa was only a beginning—we will be back. We especially enjoyed the hospitality of relatives, friends, and strangers in Tulsa.

Beverly Drilling Zirkle
Escondido, California

Fast Props

Thanks again for including me in your coverage of Tulsa's musicians. I also enjoyed your coverage of the various other Tulsa people and history. Your organization produces a very professional and interesting magazine.

Speedy West
Broken Arrow

Playboy Sighting

Loving Oklahoma, I look forward to every issue of *Oklahoma Today*. The Tulsa issue especially interested me. Around 1935 or 1936, I saw Bob Wills in person at the Philtower.

Congratulations on the great work.

Van L. Meigs
Webb City, Missouri

Left Behind

I thoroughly enjoyed your article on some of Tulsa's finest leaders. However, I think one person was overlooked, Bishop Carlton Pearson, founder and senior pastor of Higher Dimensions Family Church. Thanks again for the beautiful coverage of Tulsa.

James Reed
Tulsa

We tried, tried, and tried to schedule Pearson into both the musicians and the religious leaders photo shoots. Alas, he is a busy man.

Slick Issue

Tulsa: City at a Crossroads is a superb issue, and all copies of *Oklahoma Today* are enjoyed. Reading the magazine reinforced my memory of Tulsa as a city of distinction. In the article "Whirl of For-

tune," Tom Slick was prominently mentioned. I grew up in Slick, Oklahoma, where my father was in the oil business. Articles in many publications about the oil boom have associated Tom Slick with the town of Cushing but to fail to mention that the town of Slick was named for him.

Rex E. Morton
San Jose, California

Giving Glitz

All glitz and advertising, and no mention of the great Tulsa seaport enterprise. What gives?

Joseph Rea
Redlands, California

Unfortunately, we were limited on space. However, we have covered the Port of Catoosa many times over the years, most recently in the Business issue (January-February 2001). Thank you for the feedback.

For the Soul

I just completed reading the Official Record of the Oklahoma City Bombing, which I purchased at the Oklahoma City National Memorial last weekend. Thank you for such a fine, tasteful documentation of a horrible event that will forever be etched in my mind.

I took my brother, his wife, their two children, and my son to visit the memorial on the drive back to Florida. My brother read his copy and was crying as he read. My son commented that he had never seen his uncle cry before and asked why. I gave him a copy to read, and he knew why. I shall treasure this issue and pass it on to other family members and eventually my grandchildren, to allow them to read and learn about the impact of that day.

I am an Oklahoma native, spending my

Oklahoma Today welcomes the views of readers. Letters are subject to editing and must include name, address, and a daytime phone number. Send letters to: Oklahoma Today, Attn. Editor, P.O. Box 53384, Oklahoma City, OK 73152 or fax to (405) 522-4588. Address electronic mail to letters@oklahomatoday.com.

formative years there. I am truly proud of my Sooner heritage and plan on subscribing to your magazine as a result of this document. Thank you again for such a fine work of journalism.

Kathryn L. DeGroat
Vero Beach, Florida

Resurgence in the Fine Arts

It was a delight to see an article on Ben Harjo in the May-June issue of *Oklahoma Today*. As mentioned in your article, Harjo was a student at Oklahoma State University in the early Seventies, earning a Bachelor of Fine Arts in studio art.

When cutbacks at OSU occurred in the mid-Seventies and the BFA degree program in studio art was discontinued, it was very destructive to the art programs at OSU. It took many years after the degree was reinstated in 1980 (as a Bachelor of Fine Arts degree) for the department to recover from the devastation of the decision. I was shocked to read in your article that OSU still does not have a BFA degree, after more than

twenty years of its reinstatement.

As department head for the art department, I invite you to visit the Oklahoma State University campus in Stillwater and see firsthand that the BFA programs in studio art and graphic design are both alive and thriving.

Nick Bormann
Stillwater

We regret the error.

California Love

It is such a great thrill to receive *Oklahoma Today*. I cherish each issue and all that is happening in the great state of Oklahoma. Born and raised in northeast Oklahoma, I moved to southern California during the war years. I enjoy every trip to my home state and have visited many of the sites and programs your magazine has covered.

In the May-June issue I was very impressed with the article "Ain't Life Grand" by Steffie Corcoran. I have many memories of Grand Lake and the Coleman The-

atre in Miami. I also especially loved the article "The Mother Road Turns 75" by Michael Wallis as I am a Route 66 buff. Keep up the wonderful work.

Catherine Simpson King
Santa Fe Springs, California

Eager Reader

During the past two years I have received your great and highly informative magazine as a gift from a cousin who lives in Keota, near Stigler. I have been a widower for ten years, and I eagerly await the arrival of each issue so that I can relive the happy years raising my two daughters, who were born in Oklahoma City at Saint Anthony Hospital in 1934 and 1935.

I was later a dedicated employee of Williams Brothers in Tulsa. Needless to say, my family here also depends on the magazine for updates about their home state. I am ninety-two-and-a-half years of age.

Kirk B. Harton
Corona, California



The new Sam Noble Oklahoma Museum of Natural History, Norman

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BY STEFFIE CORCORAN

ILLUMINATA ELITE

The warm glow and rich scents of these Oklahoma keepers of the flame shed a little light on inside spaces.

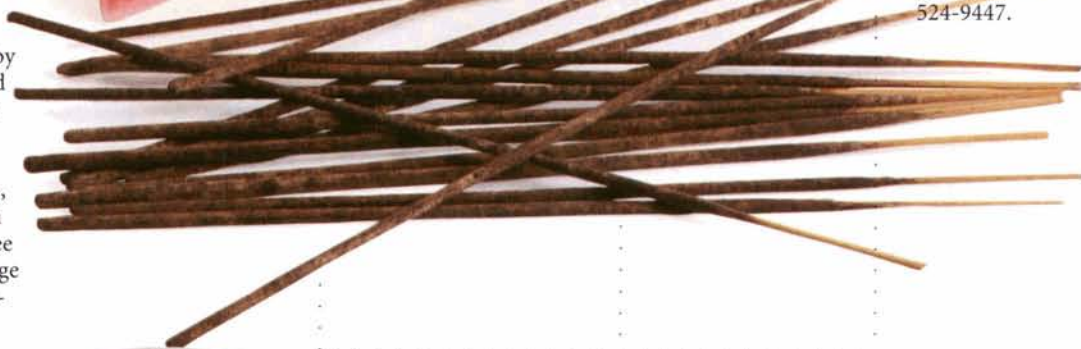


◀ Wax Ecstatic

As you approach Craig's Emporium in Oklahoma City's Paseo Arts District, sticks of smoldering incense outside hint at aromas within. In a nearby facility, Craig Travis makes everything from hand-poured candles to incense, scented oils, and glycerin soaps. Travis' Finders Keepers candles come in multiple scents, colors, and funky shapes. They're easy to price, too—everything but the votives (\$1.25 apiece) goes for sixty-five cents an ounce. Star candle in Rain, \$11.05. Strawberry pyramid, \$4.55. Hexagonal Patchouli column, \$9.10. 3004 Paseo, (405) 524-9447.

▼ Less Is More

For five years, Hobby Lobby has produced Darsee and David's scented candles in twenty-five fragrances. Namesakes, owner David Green and daughter Darsee Lett, who is in charge of product development for Hobby Lobby, make sure every D&D candle has good "throw" (fragrance emitted into the atmosphere) and a palatable price tag—the majority sell for less than ten dollars. Sunflower Daze, \$9.99. hobbylobby.com.



▶ All That Glitters

Fierce customer loyalty has gained Ann Fisher's chunky glitter candles a slew of devotees. Ann's Candles in Blanchard, in business since 1999, spotlights up to twelve rotating varieties (but keeps favorites like Fruit Medley in the mix year-round). Fisher's custom blends are wax masterpieces as visual as they are fragrant. Ann's Candles are available by mail order and at Oklahoma City Affair of the Heart craft shows. Fall Harvest, \$20. (405) 392-2682.



► Brian's Song

After Brian Basler died in a 1999 accident, the Blackberry candle was renamed Brian Berry: He would have poured that variety the day after he died. Today, Heart of the Prairie Basler's Candles in Clinton counts Brian Berry as one of its bestsellers. Owners—and Brian's parents—Curt and Nancy Basler sell candles throughout the United States and in Europe and China. "It's a very unique line," says Nancy, who, with two other artists, hand-paints bases for votive holders, no two alike. Ten-ounce tumbler, \$9. 515 Frisco, (877) 460-8588 or (580) 323-3942.



► Where the Heart Is

Cordray Candle Company has come a long way from its 1993 beginnings in a Midwest City garage. Marcheta Cordray's wholesale candle company, now in a larger, 2,500 square foot Midwest City facility, keeps employees occupied pouring and blending more than a hundred fragrances into myriad shapes and designs. Cordray statewide retailers include the Gazebo in Woodward and Ponca City's Accent Gallery. The signature heart-shaped candle in Pomegranate, \$16 or \$11 for the refill. Spring Bouquet votive gift set, \$11. (888) 724-0492 or (405) 741-4242.



► The Long of It

Cordray Candle Company offers distinctive candle shapes and holders, including a plethora of pillars, jars, bowls, and compotes. All this is in line with Marcheta Cordray's vision: "Keep the appearance of the candle colorful, clean, and simple—but most importantly, fragrant." This seven-wick candle in Hydrangea fits snugly inside a footed metal holder. Hearth candle and holder, \$75.



► Vintage Lighting

Keepsake Candles in Bartlesville is the grand dame of Oklahoma candle companies, in business since 1969. Customers prize Keepsake's candles—that-don't-always-look-like-candles, in shapes like apples, teacups, and sleighs. The concept was fashioned from Florence Ririe's antique American glassware, which son Ed and his wife Alice used to make reproduction molds, then filled with dyed wax. The candles are today sold in more than two thousand gift and specialty shops nationwide. Vanilla-scented Oak candle from the Nature collection, \$20. keepsakecandles.com; (888) 636-0351 or (918) 336-0351.

► Carman Electric

Delivering on this tag line—"Our fragrances last the life of our candles"—Carman's Candles has flourished during eleven years in the wholesale business. Carman's Checotah facility churns out candles for nationwide resale. The company's trademarks—nubby, oversized votives, tins, and old-fashioned canning jars—are unmistakable. Carman's scenic labels have won industry awards for design. Votives, \$2.10. 1111 White Stag Road, 4votives.com; (888) 486-8483 or (918) 473-0242.



▼ Got Wick?

"I pour anything I can get a wick in," says Barbara Perkins. Southern Charm's hand-poured candles aren't limited by the container shapes inside the Grove store. Bring in just about anything, and Barbara can make a candle of it (a large duck planter ended up with several wicks). Southern Charm, which Barbara owns with her husband, Tom, does a brisk mail-order business, but Barbara admits, "We'd like to drag every tourist we can through the door." Square Magnolia candle, \$10.95. 310 West Third Street, (918) 786-9608.



ACROSS THE RANGE

The Bone Catcher

Unlimited Skullduggery in Oklahoma City

NO ONE WORD DOES JUSTICE TO THE smell that emanates from a room inside Skulls Unlimited International. There, one million dermestids—flesh-eating beetles—feast on assorted varieties of carrion.

For the Oklahoma City business that calls itself the “World’s Largest Supplier of Osteological Specimens” (selling and cleaning approximately 25,000 annually), the beetles are paramount. “We tried every way we could to clean bones,” explains owner Jay Villemarette from his predictably skull-cluttered office, “anything from burning the meat off to using acids. Finally, we learned of the dermestids.”

Villemarette, who started the business in 1986, sells everything from porcupine quills (starting at \$2 a bag) to an intact human skeleton (up to \$3,500). He counts more than 350 varieties of specimens in his inventory, including replicas of dinosaur skulls, claws, and teeth.

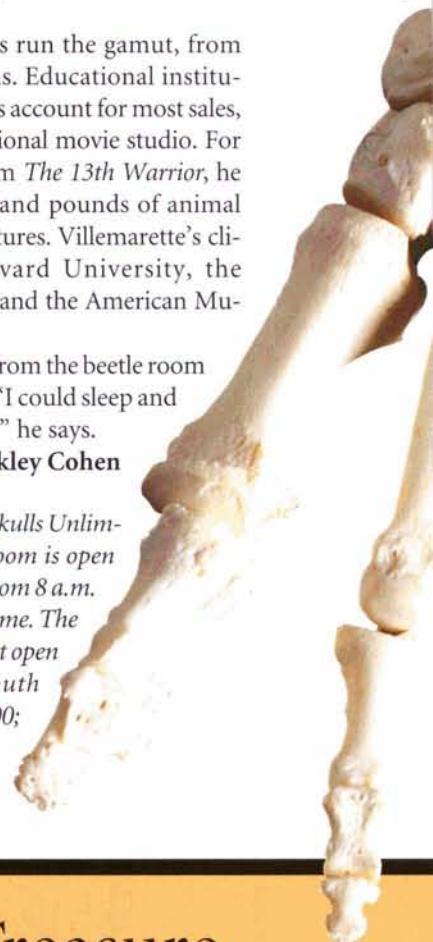
Villemarette obtains his bones directly and

indirectly—skeletal finds run the gamut, from roadkill to natural deaths. Educational institutions, museums, and zoos account for most sales, but there’s also the occasional movie studio. For the Antonio Banderas film *The 13th Warrior*, he supplied over ten thousand pounds of animal bones to Touchstone Pictures. Villemarette’s clients also include Harvard University, the Smithsonian Institution, and the American Museum of Natural History.

But doesn’t the stench from the beetle room ever get to Villemarette? “I could sleep and eat in there, no problem,” he says.

—Adam Buckley Cohen

The 7,500-square-foot Skulls Unlimited International show room is open Monday through Friday from 8 a.m. to 5 p.m.; individuals welcome. The beetle room, however, is not open to the public. 10313 South Sunnylane. (405) 794-9300; skullsunlimited.com.



Buried Treasure

A Walk Through Alva Municipal Cemetery

Tourists rarely visit the twenty-acre, treed hillsides of Alva Municipal Cemetery. Yet that small area, close to popular attractions like Sahara State Park and the Great Salt Plains, contains its own special treasures. Permanent ones, at that.

Alva’s need for a cemetery became apparent days after the land run of 1893, when a tent-dweller died. E.A. Wade, a member of the Workmen Lodge, filed a homestead claim on a vacant property, then donated it to the lodge for a cemetery. In 1918, W.F. Hatfield, editor of the *Alva*

Pioneer, gave twelve adjoining acres of his own land, providing an additional six hundred lots.

Within the cemetery’s borders lie the remains of pioneers, notorious outlaws like Isaac Black of the Starr and Doolin gang, ballroom pianist Dick Gill, and other local historical figures.

A stone’s throw from the veterans flag plaza stands the white granite marker of the cemetery’s first resident, Miss Petra Paulson, who died of typhoid fever in 1893 at twenty-two. Following local



A Trolley Great Time

Everybody has heard about the rebirth of downtown Oklahoma City. For a mere dollar, see all that progress up close and personal, thanks to the New Century Trolley Tour, presented by the Greater Oklahoma City Chamber of Commerce. Every weekend between September 8 and November 25, riders can jump aboard for a comprehensive audio tour of everything from MAPS projects, Bricktown, and Deep Deuce to the Oklahoma City National Memorial. The tours, which include an onboard host, depart several times a day on Saturdays and Sundays from the north side of the Myriad. Half-price tours are available to seniors and kids under seventeen. Children six and under ride free. (405) 232-8687.

—Steffie Corcoran



THE WAY HOME

Jamerry Farm's A-Maze-ing Fall Lineup

JONNA WAY IS NOTHING IF NOT philosophical about farming. She says of Jamerry Farm, which she owns with her husband, Alan, "Making a living off farming? That's success."

The makings of that success: Innovating the family farm idea has put this one on the map—literally. This fall, the Ways will again open their sixty-acre Madill spread to the public, inviting visitors to the Oklahoma Is A-Maze-ing field maze, a twisting, turning path of Sudan grass. The whole family pitches in: Alan drafts the maze, and with Jonna and their two young children, the Ways do all the planting and cutting.

This year the Ways are twice as ambitious, planting six acres into a stately, more challenging labyrinth. The 2001 design resembles a century-old map of Oklahoma and Indian Territories, each of the Five Civilized Tribes providing input.

The entire maze-building process, de-

pending on rainfall, encompasses four to six weeks. The Ways began getting the ground ready for seed on June 1 and started cutting the second week in July.

By the time the maze opens, the Sudan will hopefully be six feet tall. A nearby twelve-foot slide gives a little altitude, but

those who want to see Oklahoma Is A-Maze-ing in all its glory should plan a personal flyover. (An Ardmore company, Litchfield Flying, will do the honors for a fee. Call 580/223-5818 for information.)

At Jamerry Farm, success for the traveler means getting caught up in the journey. All this and fall, too.

—Steffie Corcoran

Oklahoma Is A-Maze-ing, August 30 through October 31. \$3. Four miles south of Highway 70 between Ardmore and Madill on McMillan Road. (580) 795-3868; jamerryfarm.com.



From up high—an A-Maze-ing sight.

custom, this first marker stands angled a quarter-turn and faces southwest toward the setting sun, distinguishing it from subsequent graves.

A nearby plot contains an intricately hand-carved limestone tree stump marker, with ax, trowel, and wedge draped over it. An ivy vine "grows" up its sides. Originally provided free to early members of the Ancient Order of United Workmen (A.O.U.W.), the stump with embedded tools signifies the completion of the pioneer's life.

Sculptures, gazebos, and trees enhance a visit here. There is no admission charged for visiting. Permanent residence, however, costs a bit more.

—Helen Barrett

CARL WHITCOMB'S CRIMSON CRAPE MYRTLES

Red Dirt Gardens: Flamethrowers



CARL WHITCOMB

Dr. Carl Whitcomb's crape myrtles begin as a sea of 10,000 seedlings. With precision planting and irrigation, it is rare to lose a plant at this stage.

SEVEN YEARS AGO, CARL WHITCOMB took one look at the searing red blossoms gracing his crape myrtle and said the first word that came to mind: "Dynamite."

Seeing true red flowers on a shrub known for its predominantly lavender and white blossoms was the Stillwater botanist and Kansas native's big breakthrough. Since retiring as a horticulture professor from Oklahoma State University in the mid-Eighties, Whitcomb has laboriously selected crape myrtle seeds, nurtured seedlings to maturity, then carefully isolated plants with the characteristics he desired: primarily resistance to powdery mildew—scourge of crape myrtles—and the elusive gene for red pigment.



At last, Whitcomb succeeded where other scientists have failed. Fifteen years and thousands of seedlings later, Whitcomb emerged from his project, fondly referred to by his wife LaJean as "the black hole," with five new cultivars of crape myrtle.

Four of Whitcomb's patented, trademarked cultivars, appropriately named Dynamite, Raspberry Sundae, Red Rocket, and Tightwad Red, blossom in shades ranging from cherry red to currant. Another, Pink Velour, produces pink blossoms offset by wine-colored foliage. The unusual leaf color of Pink Velour, another first for crape myrtle, was "just an unexpected gift from out of the blue," Whitcomb says. All cultivars are highly resistant to powdery mildew, and all produce blossoms from July through first frost.

In breaking ground with the new crape myrtles, Whitcomb joins such noted researchers as Jean-Pierre Vibert, the early nineteenth-century French rosarian who blessed the world with the first-ever yellow tea rose. Modest when singing his own praises but noticeably excited when it comes to plants, Whitcomb attributes his success to wild-eyed optimism and persistence. "My wife calls me a walking contradiction," he says. "I have no patience except when it comes to my research."

Today, the results of Whitcomb's persistence are grown by 120 licensed nurseries from Florida to California. In Oklahoma, Whitcomb's crape myrtles are grown and marketed through Greenleaf Nursery in Tahlequah and Cedar Valley Nursery in Ada.

Pleased that his hypothesis about isolating the gene for red crape myrtles has borne fruit, like any good scientist, Carl Whitcomb is hardly ready to throw in the trowel. His next quest? Developing a cold-hardy crape myrtle. "The Mason-Dixon Line is as far south as crape myrtles are cold hardy," he says. "You can bet I'm working on that."

—Mary Logan Wolf



CARL WHITCOMB



The Pink Velour variety, above left, is the first crape myrtle with wine-colored foliage; blooms are bright pink. Above: The Red Rocket blooms with cherry-red flowers in huge cone-shaped clusters.

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ALL'S FAIR

Magic at the Oklahoma State Fair



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WHEN ANDY ANDERSON WAS A boy, his father took him to the Oklahoma State Fair at night, when the midway lit up and the carnies plied their trade.

Like many, Anderson found himself drawn to the sideshows. Then he'd drift to where workers unloaded train cars using elephants. Whether sideshow performers or the elephants that dwarfed them, the fair enchanted Anderson—for a lifetime.

Now, at eighty, Anderson has worked at the fair for sixty-two years, in jobs ranging from rodeo help to placing the American flag atop the Space Needle.

"The fair is a different world," he says. "There's something in the air when it comes around."

In the alchemic stew of cinnamon rolls, funnel cakes, cotton candy, and corn dogs, there is indeed a kind of magic. Even the word "fair" seems to possess a mystical quality, with roots in the Latin word for holiday or feast day, "feria."

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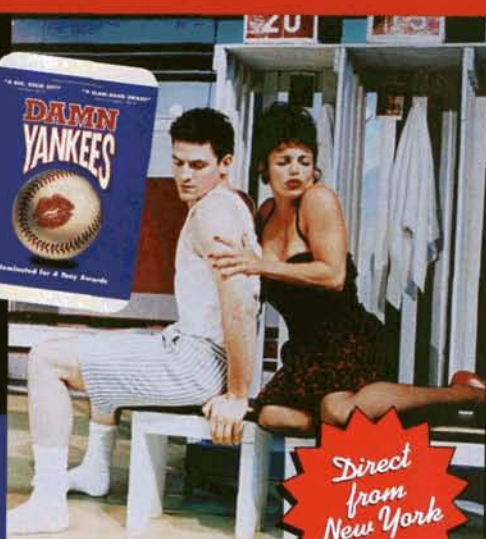
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*Due to renovations of UCO's Mitchell Hall, Broadway Tonight has temporarily changed show locations to Edmond High Schools.



"Damn Yankees"

October 27, 2001
7:30 p.m. Santa Fe High School*

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from
New York

This festive spell is helped along by the wildness of the midway, or maybe it's just your stomach crying out for some Pepto-Bismol. Either way, you can find it at the Oklahoma State Fair. Call it a folk remedy for recovering lost childhood wonder.

Coming September 14, with an annual attendance of about 1.5 million, it's one of the largest state fairs in the nation. "We're still rural America," says Scott Munz, the fair's spokesperson. "Tradition plays a big part in it. People have fond memories from childhood, and those roots run deep."

Magic or no, such events occupy a unique place in our culture. An archetype for bucolic celebration. The crossroads between monster trucks and Mom and apple pie.

According to the International Association of Fairs and Expositions, more than

three thousand fairs are held in North America each year. Munz says the IAFE estimates the economic impact of the Oklahoma State Fair to be "in the \$100 million range."

Oklahoma's fair began after the 1889 land run, when settlers were still living in sod dugouts. The first official fair didn't begin until almost a hundred years ago, at the original fairgrounds, located at the intersection of Northeast Tenth Street and North Eastern Avenue (now Martin Luther King Boulevard) in Oklahoma City.

After World War II, the crowds outgrew that location. With little room for expansion, in 1954 the fair moved to its current home, bordered by North May Avenue and Northwest Tenth Street.

This year's fair will feature attractions like a lumberjack show, Disney's "Jungle Ad-

FRED W. MARVEL



A view from atop the Space Needle.

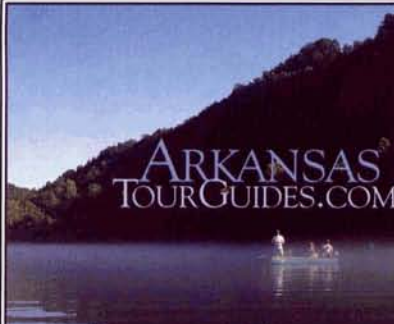
ventures on Ice," stock-car racing, big-name concerts, and the Professional Rodeo Cowboys Association Rodeo—mingled with livestock, agricultural, and commercial exhibits. And plenty of food.

Andy Anderson will be there. "It gets in your blood and stays there," he says.

—Damon Gardenhire

The Oklahoma State Fair, September 14-30 at State Fair Park. (405) 948-6700; oklafair.org.





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Growth Spurt

An Oklahoma Foundation Brings Sustainable Agriculture to the Sooner State

DRIVE ALONG OKLAHOMA COUNTRY ROADS, AND you're likely to see lines of trees bordering farm plots. These "shelter belts" were planted to help end the Dust Bowl. And because that fateful agricultural apocalypse lingers in our state's memory, we wonder if it could happen again.

"More shelter belts have been plowed under," says Jim Horne, president of the Poteau-based Kerr Center for Sustainable Agriculture since its inception in 1985. "Younger farmers are bulldozing them for a few extra acres of farmland. Someone spent a lot of money to protect that land." Horne also feels that shelter belts continue to be important for soil conservation.

As corporate farms proliferate and many family farms lie fallow, the Kerr Center focuses on ecology in harmony with profits, helping farmers become self-sufficient and environmentally responsible.

On October 16, the Kerr Center will hold an Oklahoma

City symposium focusing on this innovative approach. Horne and coauthor Maura McDermott, communications director for the Kerr Center (and contributing editor to this magazine), will also sign copies of their new book, *The Next Green Revolution: Essential Steps to a Healthy, Sustainable Agriculture* (Haworth Press, \$69.95).

The event coincides with World Food Day, an event the United Nations established twenty years ago to heighten awareness of global food problems.

"We've spent the last fifty years involved in an industrial model of agriculture," says Horne. "It's time to work with nature instead of subduing it."

—Damon Gardenhire



"Bringing in the Sheaves: A Symposium on Hunger, Farming, and the Fairness of the American Food System," October 16 at the Westin Hotel in Oklahoma City. (918) 647-9123; kerrcenter.com.

*Indians and Pioneers:
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For more information contact:
405-525-5681
www.collage2000.com



The OKT Profile: Megan Mullally



CHRIS HASTON/NBC

Millions of viewers know her as Karen Walker, the sharp-tongued socialite who bedevils the title characters of the NBC hit *Will & Grace*. Versatile Megan Mullally, born and raised in Oklahoma City, performed for Ballet Oklahoma in her younger years. Last year, she won an Emmy for her work on *Will & Grace*. She lives in Los Angeles.

Q What inspires you? **A** I always like to be doing something creative.

Q What are you reading now?

A My two favorite books last year were *House of Sand and Fog* by Andre Dubus III and *While I Was Gone* by Sue Miller.

Q What relaxes you? **A** I like to read. I like to be somewhere pretty. I like walking through the woods, taking baths.

Q What contemporary actors do you admire? **A** I love Meryl Streep, Giovanni Ribisi, John C. Reilly, Philip Seymour Hoffman, Mark Wahlberg, Erika Christensen, Catherine O'Hara, and Catherine Keener.

Q When you're not working, what are you doing? **A** I'm really a homebody. A perfect weekend for me is to never leave the house.

Q What's the best thing about being a part of *Will & Grace*? **A** Our little team hasn't really changed, and it gives me this freedom to just play and have fun.

Q What's your favorite place in Oklahoma? **A** My favorite place now is the Oklahoma City National Memorial.

Q What do you think is the most interesting thing about Oklahoma? **A** People are open and trusting, not egocentric or concerned about appearances.

Q What do you consider your most significant accomplishment? **A** Becoming a person who is happy and at peace. My biggest accomplishment is getting centered, because then I can do anything.



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CHECKERED PAST

Patrick Jordan Crosses the Line



Above: Jordan works during the preliminary round of competition with 300 other contestants, each separated by small partitions. During the championship round, right, Jordan and three other finalists wore headphones that blared 'white noise' to drown out the sounds of the play-by-play announcers. Players solved puzzles onstage with photographers, camera crews, and an audience looking on.



PATRICK JORDAN WAS AN ADOLESCENT when he caught the crossword puzzle bug. At an age when many of his chums were blowing their allowance on baseball cards and Led Zeppelin posters, he was saving up for crossword puzzle magazines to toil over such mysteries as seven-letter French provinces (Picardy, by the way).

That diligence has paid off. One of the nation's foremost crossword puzzle masters, Ponca City's Patrick Jordan won second place honors last March at the annual American Crossword Puzzle Tournament, held in Stamford, Connecticut.

Not a bad showing for the thirty-nine-year-old Jordan, who has competed in the annual contest since 1993, when he came in sixth place and took home the Rookie of the Year award. That experience whetted his appetite for further competition at what has become a sort of World Series for some three hundred crossword junkies. "I never expected to do that well," Jordan says. "I knew I was a fairly fast solver but didn't realize how fast until I was there."

This year's final round had all the dramatic trappings of a Rocky movie. The top three contenders squared off before a packed audience, racing against the clock to

work crossword puzzles on large Plexiglas boards. "I resolved that I would not get nervous," Jordan recalls. "That seems to be how I keep my cool during the whole weekend, to pretend that I'm just home doing a crossword puzzle."

The strategy served him well in the finals. Jordan finished first, clocking in at twelve minutes, seven seconds. Just one hitch: He made an error, writing a "P" instead of an "M" ("mainstep" should have been "mainstem"). The mistake resulted in a win for Ellen Ripstein, who took the \$1,500 top prize after twenty-two years of competition. Jordan settled for a second place prize of \$500. He notes that some crossword puzzle aficionados suspect him of deliberately throwing the tourney to the veteran Ripstein. "I'm a nice guy, but I'm not that nice," Jordan says with a laugh.

New York Times crossword puzzle editor Will Shortz founded the American Crossword Tournament in 1978 as an opportunity for crossword puzzle fans to socialize. "Puzzles normally are a solitary activity, and I thought it would be cool to bring puzzle people together. They tend to be intelligent, well read, funny, interesting people—people with flexible minds."

That description fits Jordan. An advertising promotions manager for the Ponca City News, Jordan keeps busy in his spare time creating crossword puzzles which appear in *Newsday*, the *Daily Oklahoman*, and others. Jordan appreciates the brain-spinning challenge. "I enjoy just about any form of wordplay," Jordan says, "and a lot of modern crossword puzzles have a sense of humor."

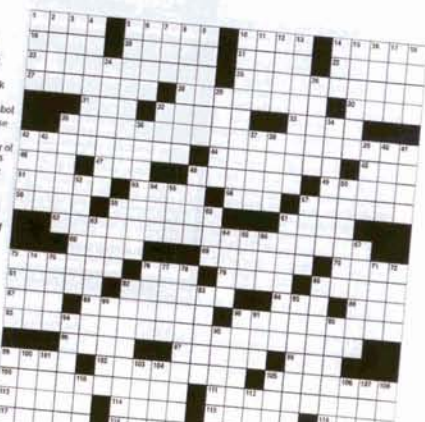
—Phil Bacharach

The New York Times Magazine

TIMELY OBSERVATION

BY ELIZABETH C. GORSKI / EDITED BY WILL SHORTZ

- ACROSS
- 1 Former Virginia senator
 - 5 Small hand
 - 10 "If... You" (w/ Alabama song)
 - 14 One-time rival of Hogan
 - 19 High guy in Dubai
 - 20 Makeup artists?
 - 21 Place for a mass meeting?
 - 22 Mass meeting
 - 23 Public declarations
 - 25 Start of a quip
 - 27 How some things are set
 - 28 Snappy
 - 30 Lip
 - 31 Compressed-drawn line
 - 32 Pleasant way to walk
 - 33 Height
 - 35 Quip, part 2
 - 42 Flow pioneer
 - 44 Screen side
 - 45 More than intuition
 - 46 Building Days participant
 - 33 Dimey opener
 - 34 Le Havre-to-Paris dir.
 - 37 Cote d'Ivoire
 - 38 Conductor Lukas
 - 39 N.H.L. goalie
 - 41 Whopper
 - 42 Quip, part 3
 - 43 Expressoes
 - 48 Expressoes
 - 49 disdain, in a way
 - 50 Take to the cleaners
 - 51 Fail to medal
 - 52 Sun Bowl venue
 - 56 You statement abhor.
 - 59 Longtime M. Donald's chief
 - 60 Enlists again
 - 61 Parents
 - 62 Scoffs at
 - 63 Wow
 - 64 Clinton's demons
 - 67 N.C. State is in it
 - 68 Heavy hydrogen, e.g.
 - 69 Magazine items
 - 72 End of the quip
 - 76 Starting from
 - 113 Cross swords
 - 114 early age
 - 115 Water chestnut, w.
 - 116 Enough, sometimes
 - 117 Tries to stop expanding
 - 118 prize (came in first)
 - 119 Actor Keach
 - 120 Hot pot
 - 1 Scale sequence
 - 2 Air (Midwest carrier)
 - 3 Trash collectors?
 - 4 Side in a 1940 battle
 - 5 Strong holds
 - 6 Seine feeder
 - 7 Pin cushion
 - 8 Cookie salegrit, perhaps
 - 9 Legendary Irish bard
 - 10 Throw in, as a question
 - 11 "Funny"
 - 24 Neighbor of McGuire Air Force Base
 - 26 Page of a book
 - 29 Standard deviation symbol
 - 32 Across, in verse
 - 34 17th-century Spanish painter of religious scenes
 - 35 In the time that
 - 36 Commands
 - 37 Les Etats—
 - 38 "Well done!"
 - 39 Spartan queen of myth
 - 40 "What...?"
 - 41 Some resorts
 - 42 Bridges in movies
 - 43 Nondairy spread
 - 46 Crude dude
 - 50 h may get under your skin
 - 52 Fanned film flip
 - 54 "Sick!"
 - 55 Hachery supply
 - 57 Innocent one
 - 59 Football Hall-of-Famer Graham



The American Crossword Puzzle Tournament is held each March. The competition is open to anyone who wishes to enter. crosswordtournament.com.

New York Times crossword puzzle editor Will Shortz directs the tournament, the oldest and largest of its kind in the nation. Shortz's crosswords are favorites of puzzle purists around the world.

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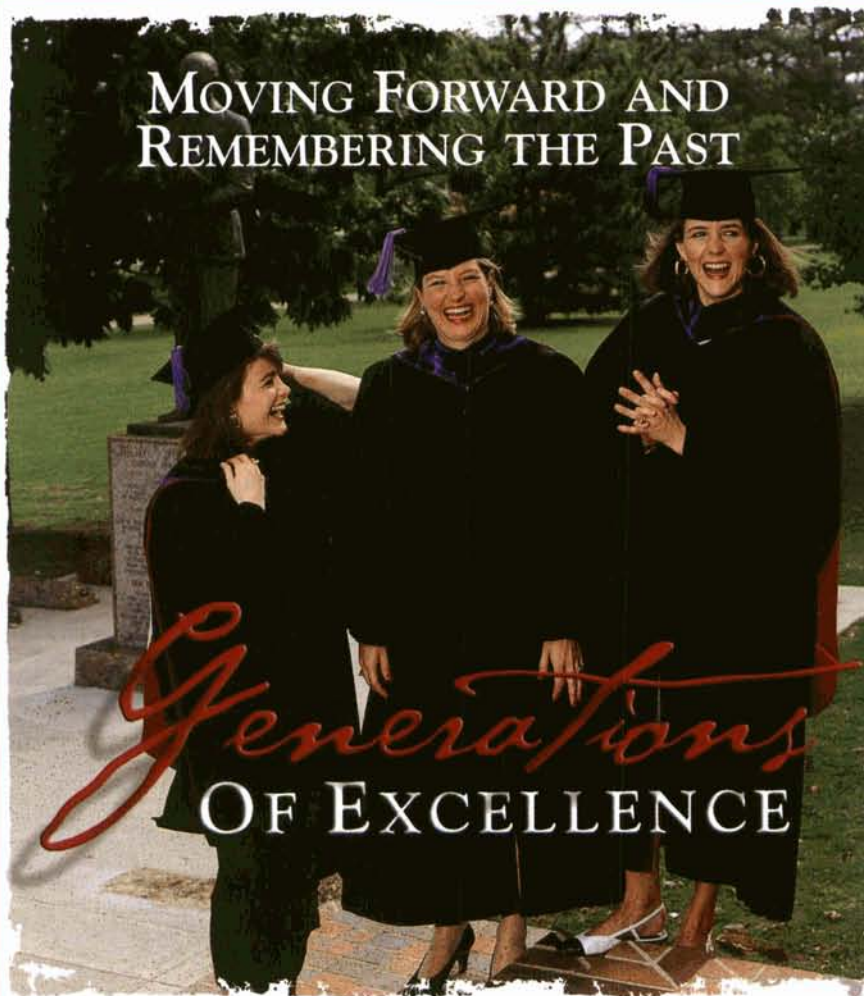
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ACROSS THE RANGE

CHURCH ON THE MOVE *Tom Lee Brings a Historic Church to the Paseo*

ONE SUNDAY LAST YEAR, A PARISHIONER at All Souls' Episcopal Church in Oklahoma City showed Father Dale Petley a photograph of a small white historic church that had been moved to Oklahoma City from New Brunswick, Canada. Petley, he thought, might know something about the church, since it originated in his home province.

"I could hardly believe my eyes when I saw it was Trinity Church, built in 1842 in my first parish," says Petley, who has served at All Souls' since 1997. He conducted services in the same church twenty years ago and two thousand miles away.

The wood-framed Old Trinity Church with its stained-glass windows and bell tower served its congregation until 1967, when a larger church was built nearby. In 1997, the congregation could no longer maintain the seldom-used building and sold it to Renovator's Resource, a Nova Scotia retail warehouse.

Last year, photographer Tom Lee, who has had a studio in the Paseo Arts District for the past ten years, ran across the 1,000-square-



Before and after.

foot church while shopping for architectural antiques on the Internet. The idea of using it as a new studio occurred to Lee, who admits to having a soft spot for churches. He and his wife, Mary Katherine Long, live in the converted Saint Thomas More Catholic Church in Norman. The 1926 "Chouse," as Lee calls it, sits in its original location on Boyd Street near the University of Oklahoma campus.

"I heard that Leon Russell had a recording studio in one [in Tulsa], and I realized you could use a church for something besides a church," he says.

Lee decided to buy Old Trinity and asked Renovator's Resource to send someone to Oklahoma to put the dismantled building back together when it arrived. He also had to find space for it. A friend, realtor Nedra Jones, sold him a lot at Twenty-ninth and Lee in the Paseo just weeks before the church arrived. It reached Oklahoma City in November of last year, and Lee has spent

the time since altering and restoring the church.

"I like old buildings," Lee says. "Bringing them back is a good thing to do."

Old Trinity, again intact, is charming—airy and open, with a vaulted ceiling and exposed wood beams. The building faces west; light streams through the north and south windows. Eight of the church's original thirteen stained-glass windows remain; the others were removed in the Sixties.

Since the church arrived in the Paseo, Lee has seen a steady flow of visitors, including Petley. "I was filled with a sense of how the merely coincidental was spilling over into providence," says Petley of his recent visit to the much-traveled church.

—Elizabeth Lowry

Tom Lee's studio, 3000 North Lee in the Paseo Arts District. (405) 525-3133.



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First and Ten

Deconstructing a High School Football Player

FOR MANY, SEPTEMBER MARKS THE END OF summer, but for football fans, the month's cool evenings signal the start of another season—of touchdowns and tackling. In a state where football is more lifestyle than pastime, Jenks High School defensive end Bryan Pickryl knows the draw of the sport. Widely considered one of the state's best, Pickryl begins his final year with the division 6A state champions, a title the Trojans have claimed the last five years. Geared up and ready to rumble, here's what it takes to make and protect a champ.

—Andrea Lopez Walker

The one constant in the game is sweat. Today's advanced fabrics combat moisture. A light microfiber garment—known as **Under Armour**—is sometimes layered with the uniform. The material wicks away the wet stuff and weighs only two ounces wet.

Hidden pockets are the key to making these **pants** multipurpose—they're equipped with inserts for leg pads. Game pants are made of spandex, a durable material that holds up to the beating the sport dishes out.

Grass playing fields have unpredictable surfaces that necessitate shoes with knobby surfaces—known as **cleats**—on the bottom. The plastic protrusions make up for the changes and keep players on solid ground.

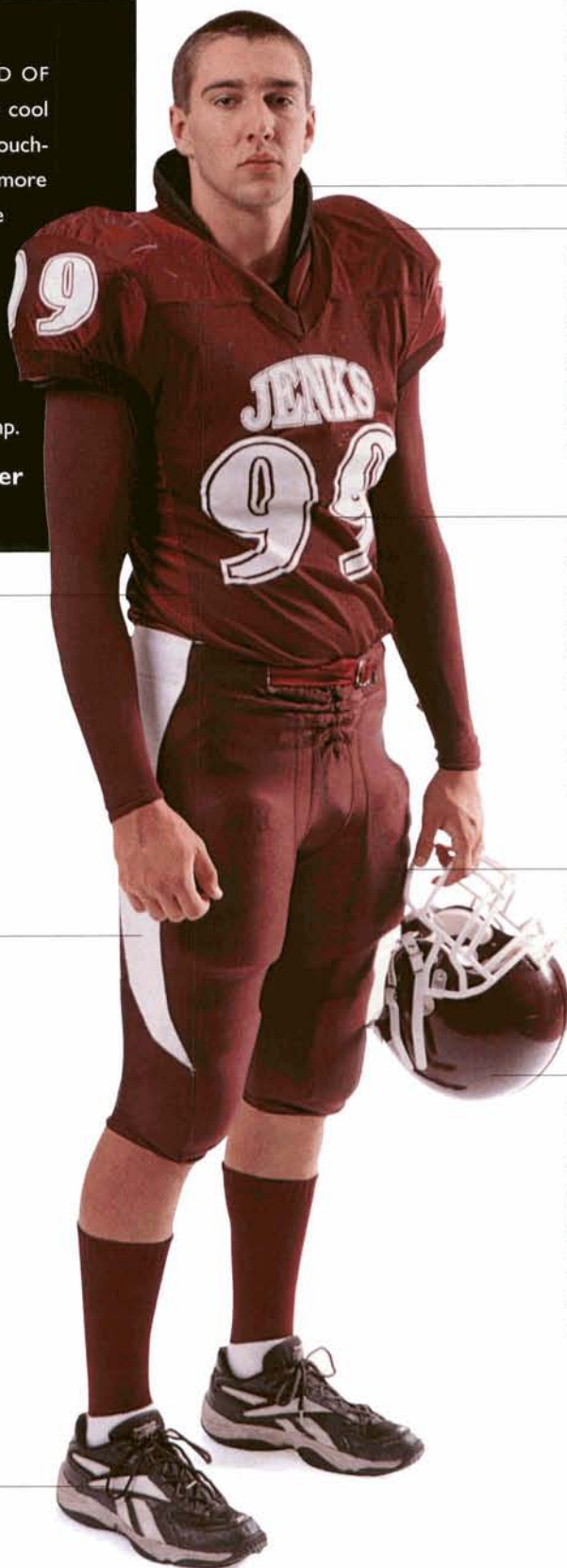
Some players prefer a little neck protection. The **neck roll** connects to the top of a player's shoulder pads. This unique device, also called a cowboy collar, protects the head from possible whiplash.

Among the most intricate of the protective gear are **shoulder pads**, pieces of hard plastic that create a player's broad-shouldered silhouette. The pads absorb the impact of hard-hitting blocks and distribute it throughout a larger area.

A player's uniform gives him identity, transforming him from individual to teammate. The **jersey** is roomy enough for pads, yet should be kept taut and therefore more difficult for opponents to grab for leverage. A player's number is important: Most stick with the same digits throughout their careers.

Even legs built like tree trunks need adequate shields. **Knee pads** absorb contact, and **thigh pads** cover the quadriceps.

More than a hardhat, a **helmet** can defend against serious injury. Most visible is the hard plastic shell that shields the head from hard shots. Jaw pads help secure the helmet, and the coated steel facemask protects the nose, eyes, and jaw from direct hits.



BROAD STROKES

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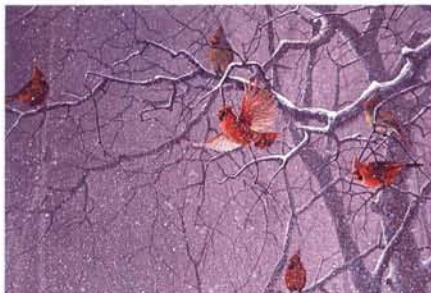
HE'S NEVER HAD AN ART LESSON himself, but he's quick to give one. In fact, Skiatook artist Jerry Yarnell has taught thousands of students, many he has never met.

Known primarily for his public television series, *The Yarnell School of Fine Art*, Yarnell has developed a fan base that rivals any popular how-to show host. The twenty-six annual episodes are taped at a studio at Rogers State University in Claremore. Broadcast across the United States on dozens of PBS stations and in seven foreign countries, the program takes viewers through a journey that begins with a blank canvas and eventually becomes a masterpiece.

An acrylic artist and watercolorist who specializes in wildlife and landscapes, Yarnell believes his abilities are innate and God-given. "Just like Tiger Woods is a natural at golf, art came naturally to me. But that doesn't mean it didn't take a lot of hard work along the way," he says.

Working since age eighteen, Yarnell was no starving artist. Even as a young man traveling the country to civic center and mall art shows, he was known among his friends as the guy who always had a new van and a pocketful of money.

Yarnell's quick-cash art show days developed into something more—an international business headquartered in Skiatook and run almost entirely by his family. At the headquarters, family members sort fan mail and sell taped



Birds of a Feather

lessons, books, and paintbrushes. Yarnell's work is held by private collectors, investors, and galleries the world over. Paintings range from \$250 to \$50,000 (for a commissioned mural).

Still, Yarnell keeps his success in perspective. A life-changing experience forced him to. In 1995, a near-fatal fight with non-Hodgkin's lymphoma gave Yarnell the determination to leave a lasting legacy. Thankfully, his lymphoma is now in remission.

Because of the illness, his PBS show went into reruns, and subsequently Oklahoma City and Tulsa public television stations dropped it from their schedules. Yarnell hopes the show will be broadcast again in Oklahoma within the next year or two.

A busy art teacher, television personality, author, and businessman, Yarnell is quick to devote himself to what he loves to do most—paint.

—Natalie Lawrence

The Yarnell Studio and School of Fine Art, 5265 Will Rogers Boulevard, Suite A in Skiatook. Paintings may be viewed by appointment. Jerry Yarnell is also involved in ministry work, preaching and conducting painting seminars at churches and for other groups. (877) 492-7635 or (918) 396-2858; yarnellart.com.



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By Louisa McCune

ON BASE

IN ENID

With the sophistication of its symphony and the spark of its downtown, Enid provides lasting memories for the weekend traveler.

ENID IS A SMALLISH AMERICAN CITY, LIKE A THOUSAND others across America. But there is something particular about this place that leaves a lasting impression.

Though many residents believe the myth that a cowboy passed through town when a local café's "Dine" sign blew over to read "Enid" (or some variation on that theme), the town is more likely named for Enid, a beautiful woman in Tennyson's *Idylls of the King*.

Started as the centerpiece to a land rush spectacle in 1893, the town became a

northwest Oklahoma agricultural capital and later an oil center with the advent of Champlin Refining Company in 1916. Today, Enid relies on several industries—from aircraft maintenance to meat processing—for its economic vitality.

A stopping point for growing families, the town is also a gateway to the American West. In fact, just west of Enid, the earth takes on a rusty hue, suggesting the distant plateaus of New Mexico and

Arizona. Vance Air Force Base, too, has given Enid national flair, with pilots from around the country spotted about town. One former resident, Celeste Sotola, named a Chicago art gallery she once owned simply Enid, Oklahoma. "I was touched by my experience there," she says. Impressionistic, indeed.

Downtown Deluxe

Thanks in large part to Main Street Enid, Enid's downtown has made a comeback in recent years, rebounding after the damaging effects of the oil bust and the mid-1980s Oakwood Mall development. The **David Allen Memorial Ballpark** (580/548-0396), downtown's jewel in the crown, is now home to the Pastimers, a semipro baseball team. Stores like **C.M. Miller Gallery of Gifts** (580/233-2672) and **SaSu** (580/242-7278), a clothier, have also made downtown a popular destination once again. The **Enid Public Library** (580/234-6313), courthouse, post office, and **Cherokee Strip Conference Center** (580/234-1919) are each downtown mainstays, all with their own distinct architectural styles. The **Enid News & Eagle** (580/233-6600/enidnews.com), the city's daily newspaper, is also downtown and is the leading source for local news and events.

JOE MCCUNE



Belly Up, Belly Down

Richill's Cafeteria (221 West Randolph; 580/237-4005) has long been an Enid staple with quality, homemade food. The **On the Sidewalk Bar and Grill** (114 West Randolph; 580/234-3050) is a downtown up-and-comer for lunch, and Cecelia Wallace and Curt Daugherty's acoustic sets make it a popular evening haunt as well. **Pastimes** (225 South Grand Avenue; 580/233-1865) offers burgers and entrées. The **Sage Room** (1927 South Van Buren; 580/233-1212) and **La Luna Blu & Molly II** (115 East Maine; 580-242-6673) are Enid's most upscale restaurants.

Enid has two bed and breakfasts and a number of quality motels. **Maple Place** (580/234-5858) and **Worthington House** (580/237-9202; 888/242-5009) are within driving distance of downtown. Rates begin at \$65. **Amerihost Inn** (580/234-6800; \$69-\$105), **Holiday Inn** (580/237-6000; \$55-\$79), **Best Western Inn** (580/242-7110; \$57), and **Days Inn** (580/234-0080; \$52-\$64) are other overnight choices.

The **Enid Symphony Center**, brain-child of conductor Douglas Newell, opened its elevator doors to the public in 1998 after a loving and detailed renovation of the town's former Masonic Temple. The center is now home to the Enid Symphony Orchestra and also hosts ArtsDays, a program for children. Call (580) 237-9646 for tickets.



JOE MCCUNE

OOHS AND AAHS

For little ones who can't sit still, **Leonardo's Discovery Warehouse** (580/233-2787; leonardos.org), an art and science interactive museum, will more than appeal. Located inside a renovated warehouse built in 1909, the children's museum features a computer room, a carpentry shop, a reptilian section, and a music room. Outside is Leonardo's intricate wooden park, built in 1996 by more than 12,000 community volunteers.

For train enthusiasts, the **Railroad Museum of Oklahoma** (580/233-3051) is a must-stop. The **Museum of the Cherokee Strip and Humphrey Heritage Village** (580/237-1907) gives historical views on the Cherokee Strip Land Run and early-day plains life from both Native American and settlers' perspectives. The **Robert Bartunek Winery** (580/233-6337) is also popular among visitors. Personalized tours and tastings at the prairie vineyard are available.

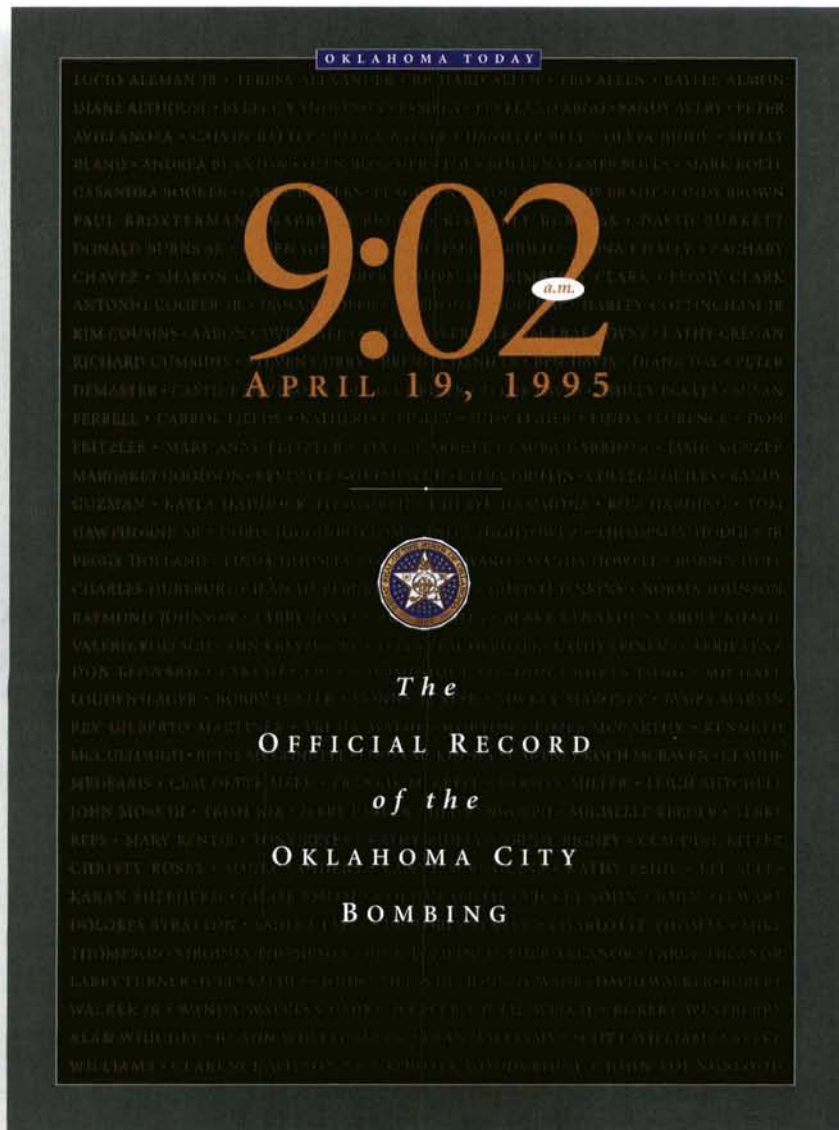
THIS ROW: JOE MCCUNE

What's Going On

Enid has terrific events year-round: the Tri-State Music Festival in May, Chautauqua and Shakespeare in the Park each June, and Enid Lights up the Plains during the Christmas season. But September and October are months when Enid's history really shines. The town celebrates its land run forebears with the **Cherokee Strip Days Celebration**, held September 13-15 in downtown. Expect the biggest events—a parade, arts and crafts, and food galore—that Saturday. For more information about these and other events in Enid, call the **Greater Enid Chamber of Commerce** (580/237-2494 or 888/229-2443; enidchamber.com).



ENID NEWS & EAGLE



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Westward Expansion



TEN YEARS AGO, THE NATIONAL COWBOY HALL OF FAME—NOW THE National Cowboy and Western Heritage Museum—had the foresight and wisdom to commission a series of paintings by artist Wilson Hurley. They gave him freedom and space; he returned a singular vision. The completed work, a breathtaking perspective of America's West, manifested itself in five individual triptychs, each with the same angle of western light, each at sunset. The *Wyoming Suite*, above, depicts the Lower Falls of Yellowstone and demonstrates the genius and nineteenth-century sweep of Hurley's modern brush. Now, five years after their installation, the fifteen panels—collectively called *Windows to the West*—make up what many regard as Oklahoma's most significant work of art. They have become the centerpiece to the Oklahoma City museum and Oklahoma's personal artistic masterpiece.

by Louisa McCune

The five Wilson Hurley triptychs—*New Mexico Suite*, *California Suite*, *Arizona Suite*, *Utah Suite*, and *Wyoming Suite*—are massive in size and scope: Each consists of a sixteen-by-sixteen-foot center panel flanked by two sixteen-by-ten-foot side panels.



WILSON HURLEY IS OFTEN AND EASILY compared to the likes of Thomas Moran and Albert Bierstadt, landscape painters whose works from the mid to late 1800s defined a rugged romance only the American West could provide. But it was to the great muralists working in sixteenth-century Europe that Hurley looked for inspiration, both to their failures as much as their successes.

"The old fresco mural painters had it rough," says Hurley, who made a pilgrimage back to Europe in October 1991, just weeks after receiving the museum's commission. "They had to do their cartoon, pounce it on a smooth, plastered wall, and then get up there with a scaffold, mix their colors, and trowel it before the whole mess set up." While abroad, he studied the geometric perspective involved in viewing large works. He evaluated the effects of



lighting and investigated the long-term wear of surfaces. In France and Italy, says Hurley, “I saw the folly of committing a work irreversibly to a wall.”

A former military engineer—as was Michelangelo—Hurley often has referred to these murals as an exercise in research and development. Of paramount importance to him was proper planning. The project would take five years, and much of that would be at the easel.

But how could an easel accommodate the mammoth canvases? How, too, would the panels be transported from Hurley’s Albuquerque studio to the Cowboy Hall of Fame?

Hurley started on the answers close to home with the *New Mexico Suite*, above. This view of the Sandia Mountains, a rugged area of scrub brush and cactus, is less than a mile from the artist’s home and studio.

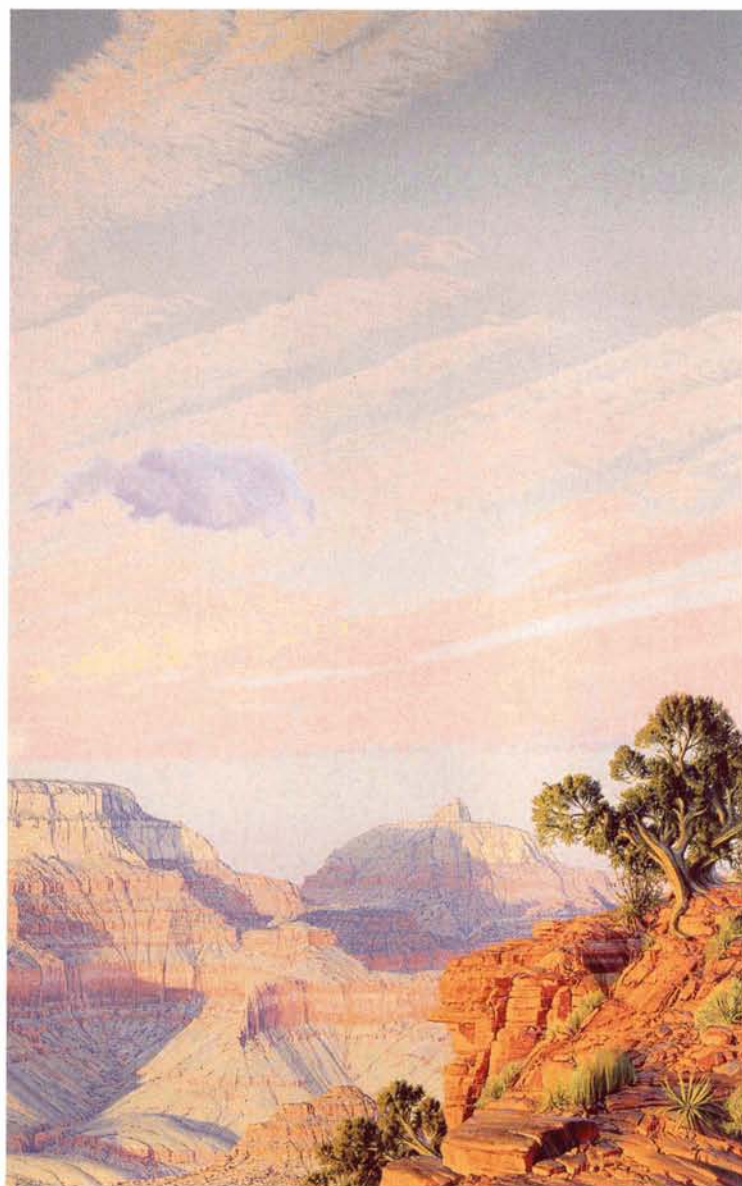


THAT AN OKLAHOMA-BASED COMMISSION AS large as this one—estimated around \$2 million—went to a New Mexican is not so unusual, given that the museum has long honored the western states (including Arizona, its Grand Canyon depicted here in the *Arizona Suite*) and that this particular man is very nearly an Oklahoman himself.

The third child of General Patrick Hurley, secretary of

war to Herbert Hoover and ambassador to China under FDR, and Ruth Wilson Hurley, Wilson Hurley was born April 11, 1924, in Tulsa. He was there just four years before moving first to Virginia and then Santa Fe, where he spent the majority of his formative years. After high school, Hurley attended West Point, graduating as both pilot and engineer.

A distinguished military flying career segued into a le-



gal one when Hurley graduated from Washington, D.C.'s George Washington University Law School in 1951 and practiced law for the next fourteen years. It wasn't until Hurley entered his early forties that he left the law and identified himself first and foremost as a painter.

The Cowboy Hall of Fame and Tulsa's Gilcrease were among the first museums to showcase Hurley's work. In fact, the state was a natural for him. "Although I had

been away, I was still accepted as a member," says Hurley. Not only was his father a pal of the Cherokee Kid ("I remember Will Rogers coming to have supper with us"), but the Hurley family had deep connections to the Choctaw Indians: About 1880, his grandparents came north of the Red River to work as tenants on Choctaw land, literally off the boat in Galveston from Waterford, Ireland.

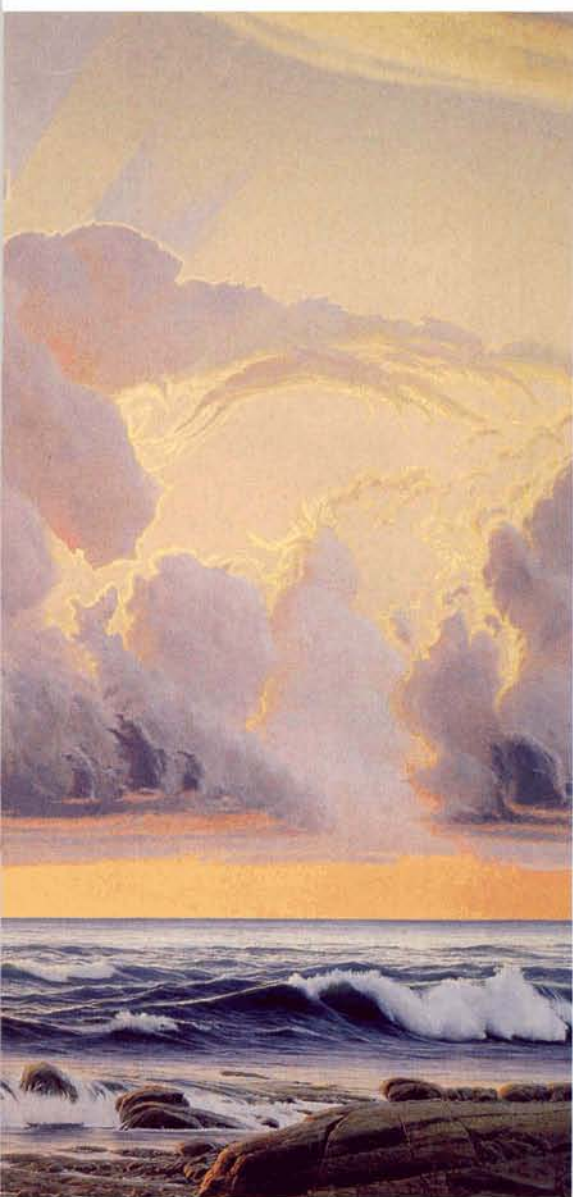


HURLEY SOLVED HIS EASEL DILEMMA BY ENLIST-
ing the expertise of Santa Fe conservator
Steven Prins. Prins designed a manually operated con-
struct, vaguely resembling a weaver's loom, where
Hurley would stand, painting at shoulder height.

Witnessing the effects of war, the elements, and abandon-
ment on centuries-old European murals, Hurley also felt the
work should be removable. But any linen canvas more than

six feet in height with standard supports eventually begins
to wrinkle. With Dr. Duane Chartier, Hurley perfected a
sterile, aluminum support, noncorrosive to the canvas. "We
used a temperature-sensitive glue that can permit resealing
the surface if any sags or bubbles appear, or removal of the
canvas if necessary."

A five-year project stands to make color consistency an-
other problem. Because the work is painstakingly designed

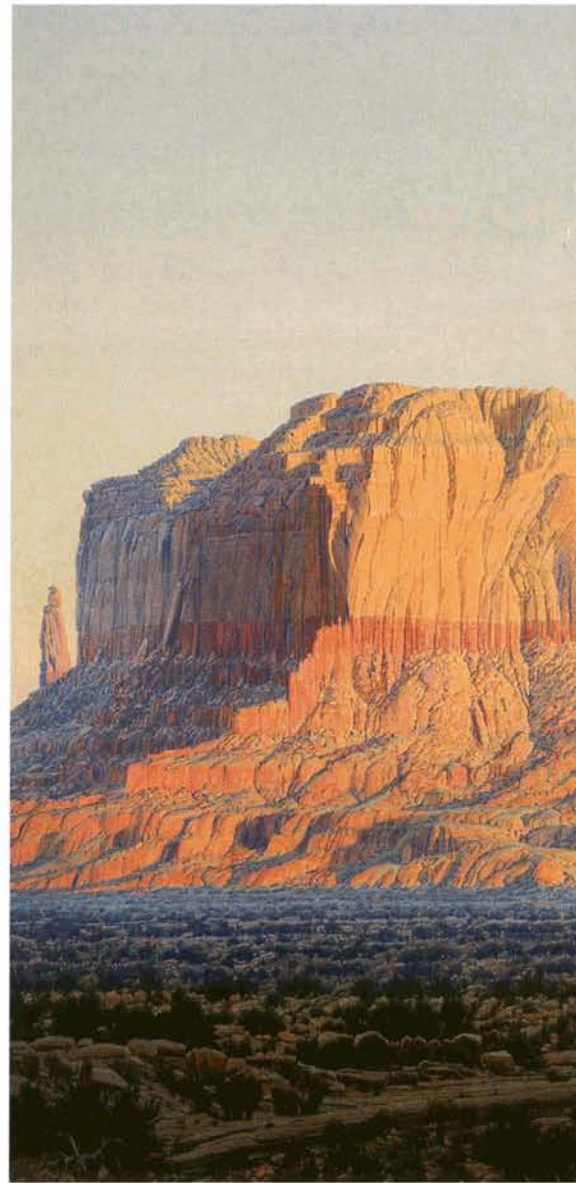
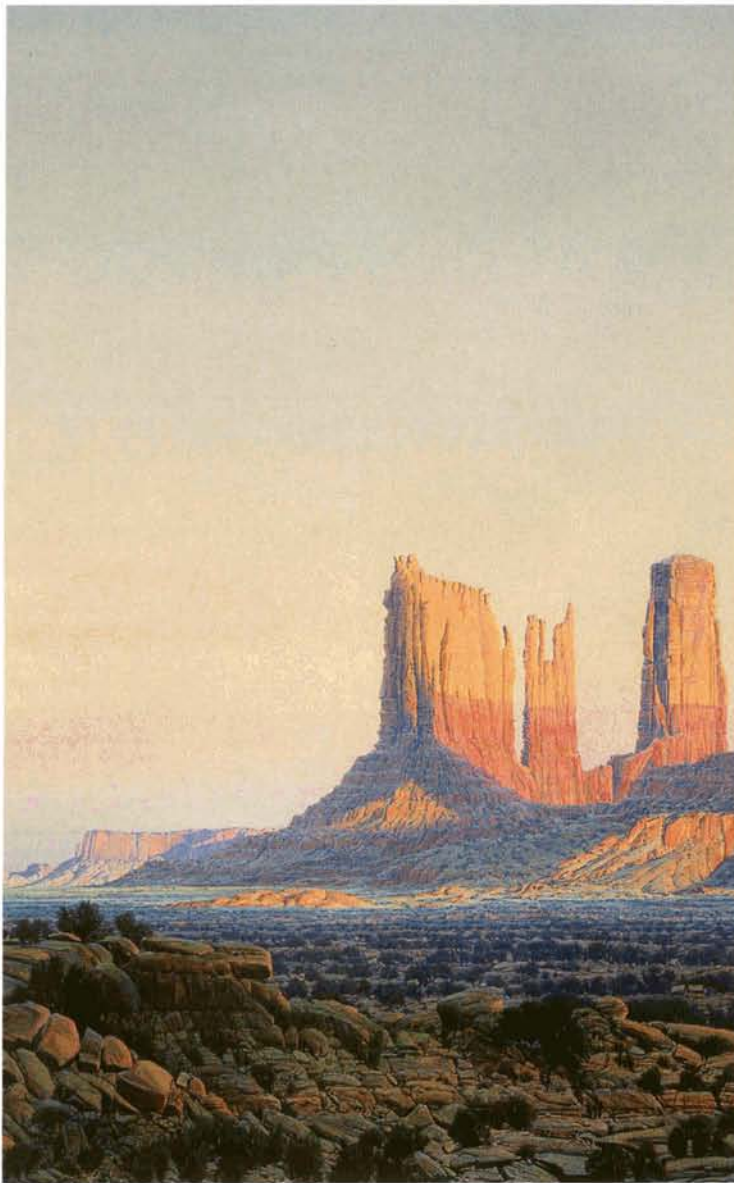


to be viewed as a whole, colors like those at Point Lobos near Carmel in the *California Suite*, above, should have similar tones to, say, Monument Valley, depicted in the *Utah Suite* (next page). Because Hurley shipped each panel to the museum in a specially designed tubular container upon completion, he wasn't able to calibrate color—the match already had been sent to Oklahoma.

The artist at last determined a simple method of en-

suring seamless color: He filled empty paint tubes with mixed paint and attached a recipe label to the exterior of the tube.

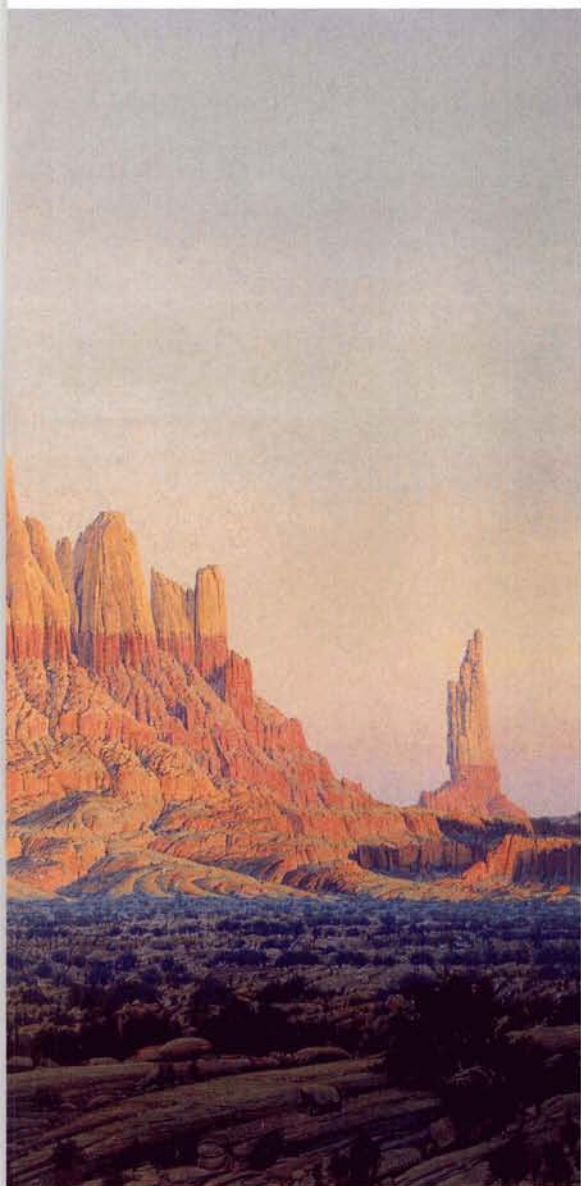
Hurley's strategies paid off on July 12, 1996, when he completed the *Wyoming Suite*, the last triptych, and again November 8, 1996, when the installation was officially complete. The artist—never the prima donna—met his contractual deadline four days early.



TODAY, AT AGE SEVENTY-SEVEN, HURLEY SAYS he and his wife, Rosalyn, lead very “quiet” and “pleasant” lives, comprised mainly of work-filled days and book-filled evenings (from Thucydides to Sir Arthur Conan Doyle). He consigns his paintings to galleries, declining to sell from the studio, as many artists do, and he makes it a point to stay off boards, saying that “one of the worst things you can do is say ‘yes.’”

Creating an average of thirty-five paintings a year, the Hurleys begin the typical day at their home studio with breakfast and newspapers. “About 10 a.m., my brushes are wet,” he says. He paints until he gets “stupid,” i.e. tired, generally after about six hours at the canvas.

Hurley is not a vogue artist working in today’s insular art world. “What I am doing is not in the mainstream,” he says. “What I do appeals to people in their hearts and



minds, and that's not what is in fashion." In his favor, however, is the viewer's visceral response: "Human spirit," he says, "is fairly constant." Contrary to many modern artists whose works emanate solely from the id, Hurley cares passionately about both the correctness of his brush and the emotions evoked in himself and the viewer. "The more spirit I have, the better the work," he says. "And it shows."

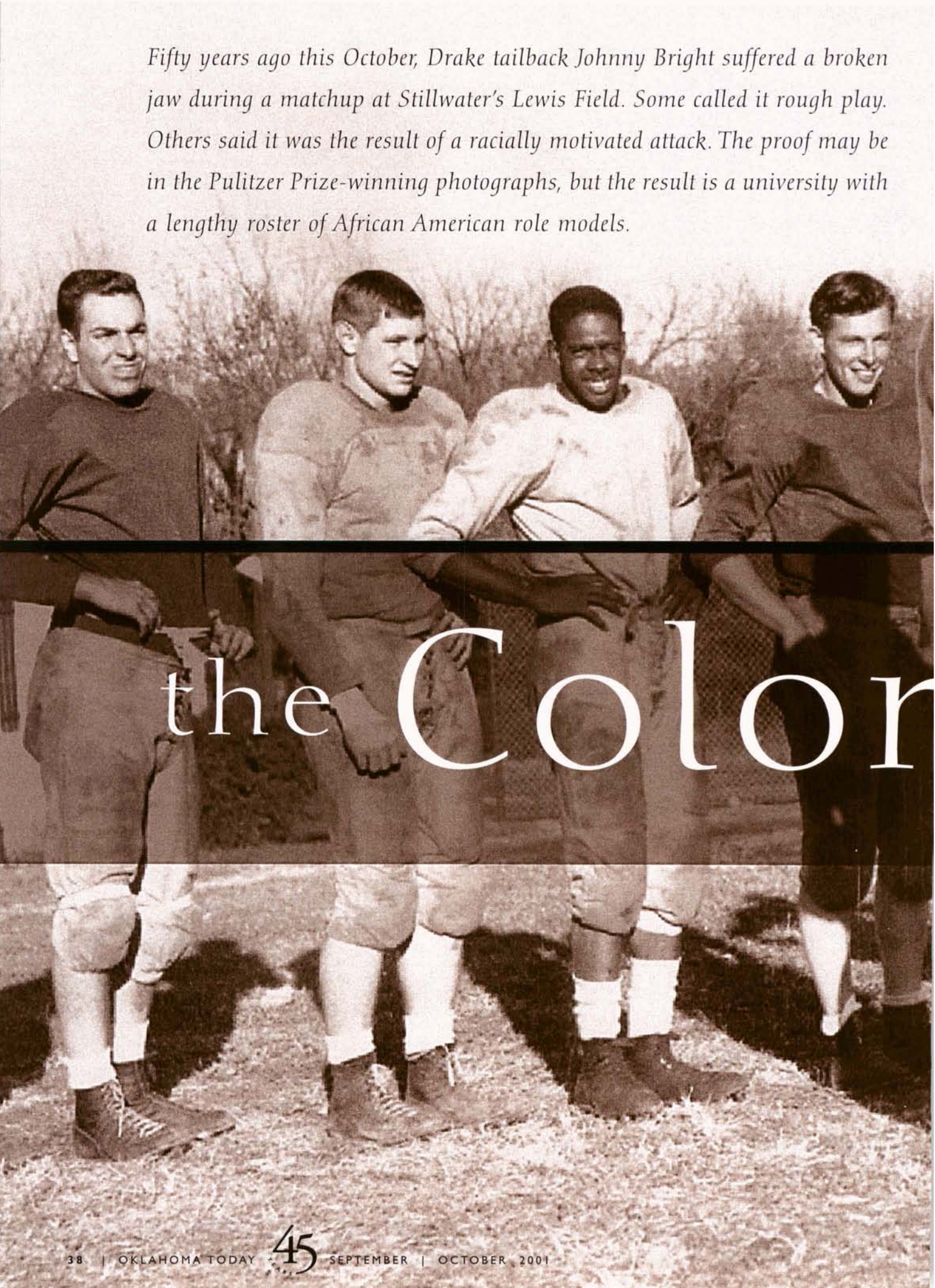
The Windows to the West triptychs are located in the Sam Noble Special Events Center at the National Cowboy and Western Heritage Museum. They are on view to the public, except during special events. 1700 Northeast Sixty-third, Oklahoma City; (405) 478-2250 or nationalcowboymuseum.com.

Wilson Hurley is currently at work on landscapes for the Oklahoma State Capitol, scheduled for completion in 2004. The first painting, of Muddy Boggy near Atoka, was completed in July. Hurley says he will be traveling frequently to Oklahoma, conducting field studies at Little Sahara, the Kiamichi Mountains, and the Roman Nose area for the remaining three paintings.

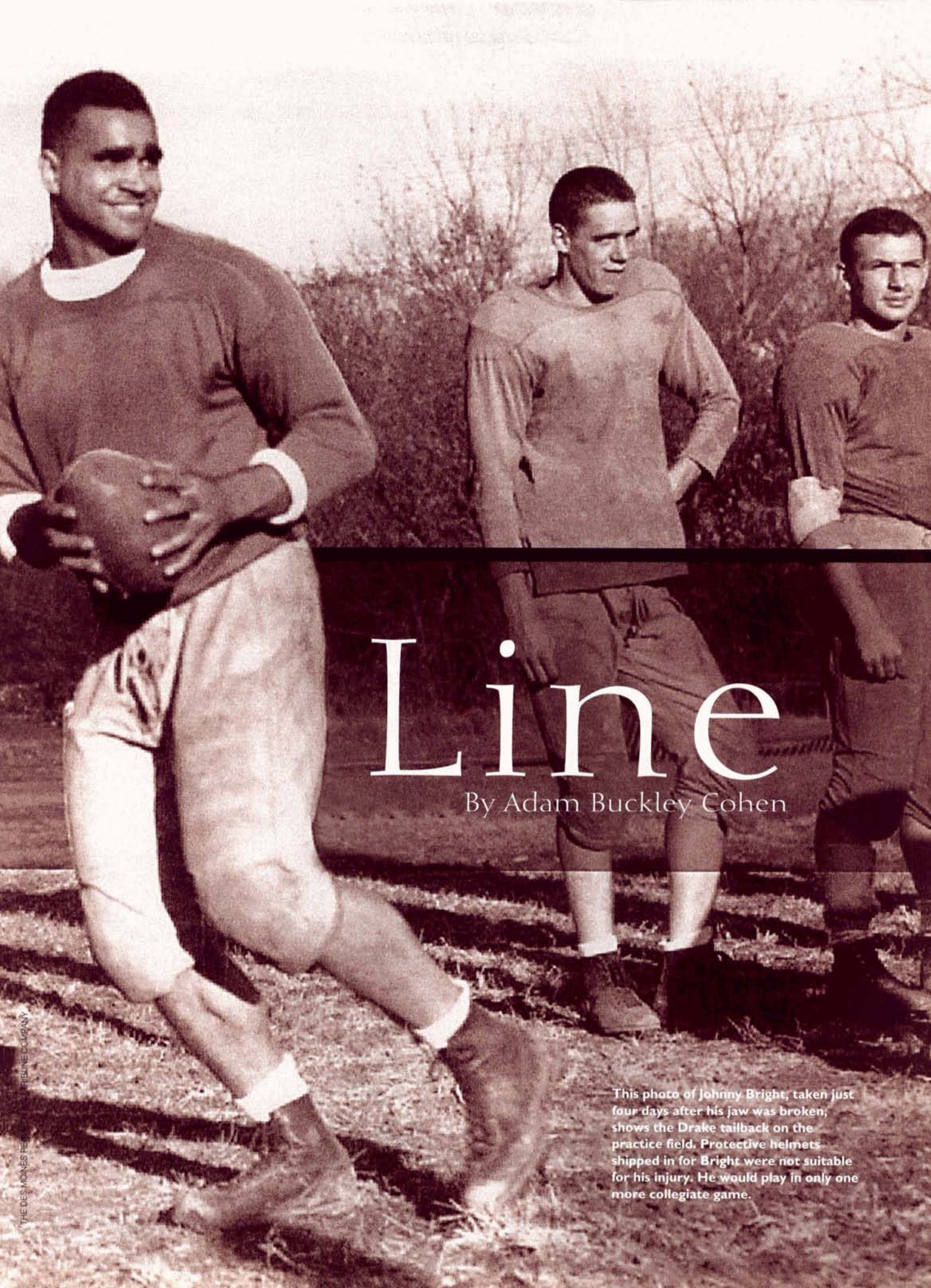


VALERIE SANTAGITO

Fifty years ago this October, Drake tailback Johnny Bright suffered a broken jaw during a matchup at Stillwater's Lewis Field. Some called it rough play. Others said it was the result of a racially motivated attack. The proof may be in the Pulitzer Prize-winning photographs, but the result is a university with a lengthy roster of African American role models.



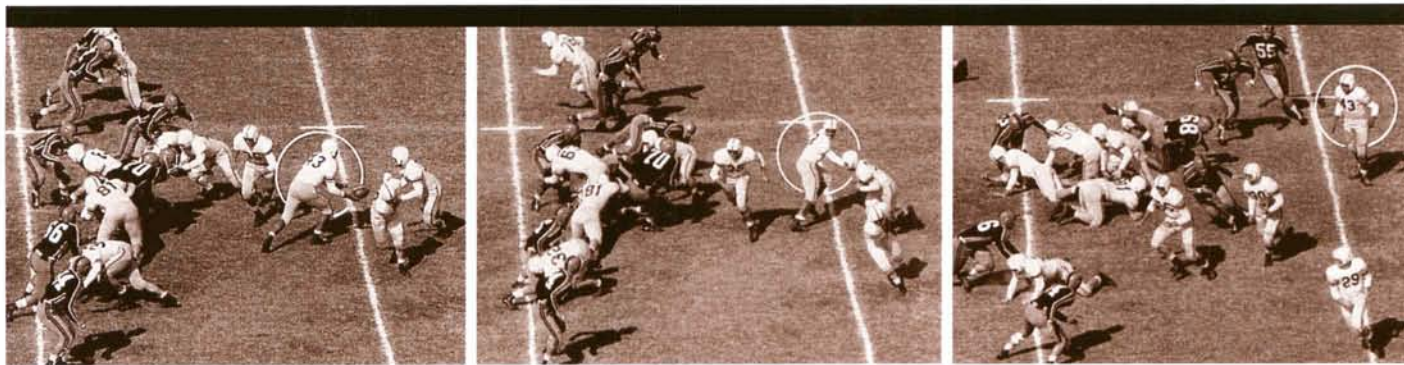
the Colon



Line

By Adam Buckley Cohen

This photo of Johnny Bright, taken just four days after his jaw was broken, shows the Drake tailback on the practice field. Protective helmets shipped in for Bright were not suitable for his injury. He would play in only one more collegiate game.



Appearing in the *Des Moines Register* on October 21, 1951, this sequence of Pulitzer Prize-winning photos shows moment-by-moment action during the fateful play.

"John was ambushed for two reasons," says Gene Macomber. "One, he was a hell of a football player. And two, he was black."

Johnny Bright's broken jaw would eventually heal, and he would go on to become one of the greatest players in Canadian Football League history. But for many, he will be remembered as the victim of an attack the *New York Times* characterized as "one of the ugliest racial incidents in college sports history."

ON OCTOBER 20, 1951, BRIGHT LED IOWA'S DRAKE University Bulldogs into Stillwater to square off against then-Missouri Valley Conference rival Oklahoma A&M College. Two years earlier, Bright had been the first African American to play on Lewis Field. That game, which A&M won, went off without incident. But the 1951 contest was shaping up to be different.

Bright, who was leading the nation in total offense, was consid-

"There he was, out cold on the ground," recalls Don Ultang, a photographer for the *Des Moines Register* who was in Stillwater covering the game. "No one who was at the game saw what happened. Not the fans. Not the referees. Not the coaches. Not the sportswriters. All because everyone's eye was on the ball carrier."

Even though A&M coach Whitworth would later admit that Smith's hit had been illegal (though, Whitworth said, "unintentional"), the officials called no penalty. When a groggy Bright eventually staggered to his feet, he did not leave the game. Instead, he took the next snap and defiantly hurled a sixty-one-yard touchdown strike.

Throughout the first quarter, Smith's assault on Bright continued. Twice more, the A&M tackle knocked Bright cold after he had handed the ball off to teammates. Still, no whistles were blown. Finally, after a handful of A&M players gang-tackled him midway through the first quarter, Bright stayed down. A trainer and a teammate helped him to the sidelines, where team doctors discovered his jaw had been broken. With Bright out

of the game, A&M marched to a 27-14 victory.

'I could see an elbow in Bright's face,' Ultang says.

ered one of the front-runners for the 1951 Heisman trophy. While not traditionally a football powerhouse, Drake had notched a 5-0 record and looked like a contender for the conference crown. A&M, on the other hand, had struggled to a lackluster 1-3 start under second-year head coach J.B. "Ears" Whitworth, who was dogged by rumors about his future in Stillwater.

Prior to the game, Whitworth told the *Tulsa Daily World* that his team was "mentally perturbed" about the very talented Bright. When Drake fullback Macomber visited a Stillwater barbershop for a pregame trim, he recalls that the barber "told me words to the effect that 'the black guy would not finish the game.'" After the game, *Life* magazine wrote that there were reports of betting pools on when A&M would knock Bright out of the game.

On the first play from scrimmage, Bright took the snap from center, wheeled to his right, and handed the ball off to Macomber. After the handoff, Drake's senior star took a few tentative steps, came to a stop, and watched Macomber carry the ball.

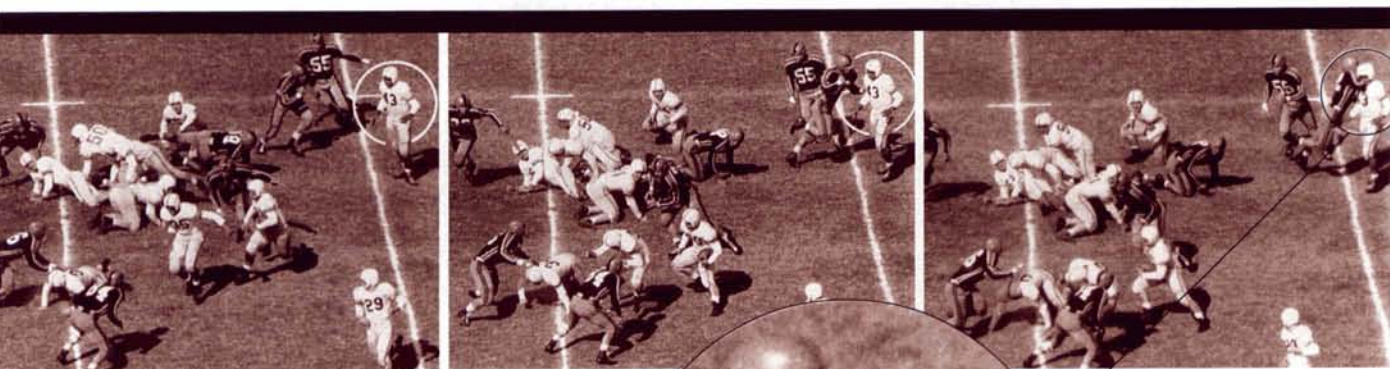
With Bright's attention and blockers elsewhere, A&M senior defensive tackle Wilbanks Smith delivered a vicious blow to Bright's unprotected jaw (football helmets were not yet equipped with facemasks). Bright crumpled to the turf and remained there for several minutes.

'So I said to our picture editor,

The story would likely have ended there had it not been for Ultang and fellow *Register* photographer John Robinson. Unknown even to them, Ultang and Robinson had captured footage of Smith flattening Bright on two plays. Thanks to a single-engine Beechcraft and a strong tail wind, Ultang and Robinson were back in Des Moines in time to process their photos and include them in the first edition of the Sunday paper. Ultang still remembers his first glimpse of the freshly developed negatives.

"I could see an elbow in Bright's face," Ultang says. "So I said to our picture editor, 'I think we've got it.' And he said, 'That's fine. But have you got anything more?'" Ultang laughs. The photos he and Robinson took may not have satisfied their editor, but they would win the 1952 Pulitzer Prize for Photography in the Journalism category.

That Sunday morning, Ultang and Robinson's photos ran on the front page of the *Register*. "We didn't even know what had happened till we got back to Des Moines the next day," recalls Bill Coldiron, one of Bright's teammates at Drake. "When we came in on the train, my dad picked me up and showed me the

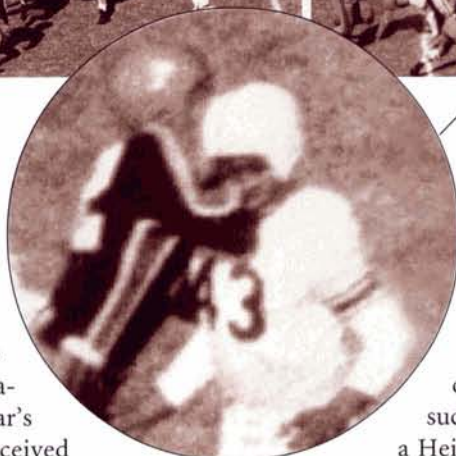


pictures in the paper. I was stunned."

Coldiron was not alone in his reaction. After the photos ran in the *Daily Oklahoman* and the *Tulsa Daily World*—along with a slew of other national papers and magazines—editors were carpet-bombed with letters regarding Smith and the Aggies, and A&M administrators were deluged with hate mail. When the national press picked up the story, the torrent of negative publicity swelled: *Time* called the episode "the year's most glaring example of dirty football," and *Life* received nearly three hundred letters condemning the assault after the magazine ran the photos (accompanied by the subhead, "Sluggings Aren't Accidents").

Doctors wired Bright's jaw shut after the game, but he still managed to tell the press he believed A&M had been "out to get" him. "No matter what I did," Bright said, "somebody hit me. I remember getting fists in the face on the first two plays we had the ball."

Days after the game, Smith told reporters, "If I overcharged Johnny, I regret it. I'm sorry he was injured." In the fifty years since, he has been reluctant to speak to the press. But F.A. Dry, a



tive knee surgery.

In 1957, A&M became Oklahoma State University and a year later joined the Big 8 (now Big 12) Conference. In the ensuing years, OSU's ranks swelled with African American players, including such superstars as Barry Sanders, a Heisman trophy winner at OSU, and Thurman Thomas, the ninth-leading

rusher in NFL history. With the hiring of Bob Simmons in 1994, OSU became the first school in conference history to name an African American head football coach. Seven years earlier, OSU had also been the first school in the Big 8 to hire an African American—Leonard Hamilton—as its men's head basketball coach.

"The Johnny Bright incident was awful," says Dr. Earl Mitchell, a professor of biochemistry and molecular biology who became OSU's first African American tenure-track faculty member in 1969. He now serves as OSU's associate vice president for multicultural affairs. "It was a terrible blight on Oklahoma State University because of the actions of one or two student-athletes and perhaps the coach. If that happened today, those athletes

"I think we've got it." And he said,

center on the 1951 A&M squad, insists that Smith could not have intended to injure Bright.

"Wilbanks was not a dirty player," says Dry. "I don't think there was one thing subversive in his mind. He just smacked another player on another team." Dry hesitates. "Wilbanks wasn't a bad person. It just didn't fit. It still doesn't fit."

A&M coach Whitworth, who wrote letters of apology to both Bright and his coach, took no disciplinary action against Smith. Drake withdrew from the conference, unsatisfied that the incident had been investigated thoroughly, but later rejoined.

Bright—wearing a helmet equipped with a special mask to protect his still-wired jaw and taking oxygen on the sidelines—managed to play only a portion of one more collegiate game. He finished a distant fifth in Heisman trophy balloting. Although the Philadelphia Eagles selected him in the first round of the NFL draft, Bright opted instead to play pro football in Canada. In 1983, at the age of fifty-three, Bright—by then a high school principal in Edmonton, Alberta—died of a sudden heart attack during elec-

"That's fine. But have you got anything more?"

would be gone. Immediately."

With nearly eight hundred African American students and more than two thousand other minority students, OSU is clearly not the same place it was in 1951. "You don't forget the past," says Mitchell. "But you don't glorify it, because you're not living in the past. You're living today." He is silent for a moment. "What happened to Johnny Bright was one incident. But it really does not reflect what has transpired at Oklahoma State University in the last fifty years." 

HBO, currently at work on an as-yet-untitled documentary about sports photography, will feature the Johnny Bright incident during the special. It is expected to air in early 2002. As part of their Centennial History Series, Oklahoma State University published *A History of Equal Opportunity at Oklahoma State University* (\$17.95, 1990) by Pauline W. Kopecky, which chronicles gender and racial advancements at OSU.

"Oklahoma is me. Anything I ever did that was worth talking about I did because I came from here and learned about working when I didn't necessarily feel like it. There is an instinctive moral certainty to the people of this state that I'm proud of and like to think I share. I've made some wrong turns, but because of my upbringing, I have been able to get back on the white line. Bless my mother and dad and grandparents and thank God."

—Jimmy Webb, June 2001

WEBB MASTER

By Greg Johnson

HE IS THE SON OF A PREACHER, A MULTIPLE

GRAMMY WINNER, AN OCCASIONAL RECLUSE.

ABOVE ALL, HE IS A MASTER TUNESMITH, CLOSE

TO GENIUS AND FAR FROM YESTERYEAR. JIMMY

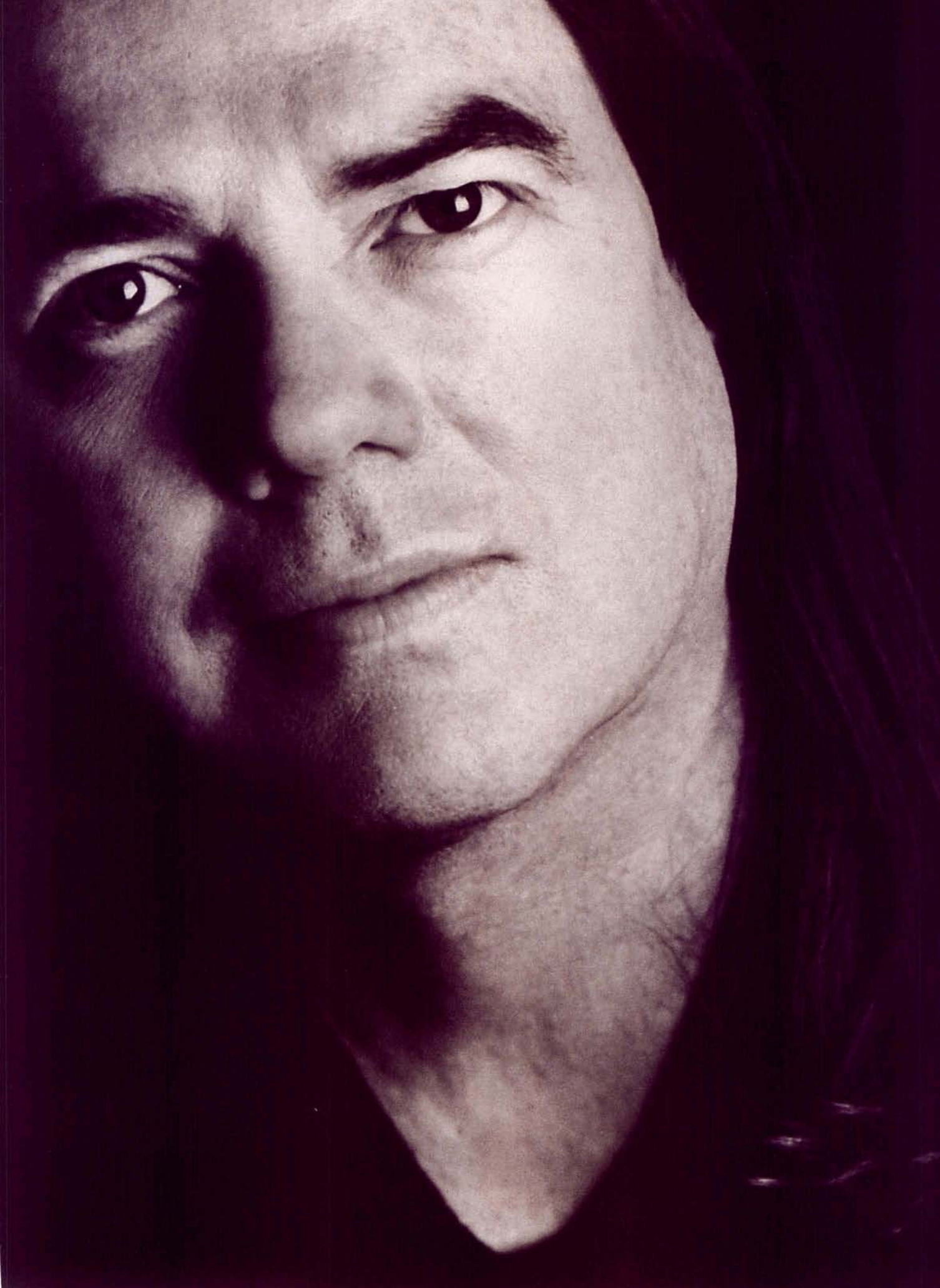
WEBB RETURNS TO HIS NATIVE OKLAHOMA WITH

A HOMECOMING CONCERT AT THE CIVIC CENTER

IN OKLAHOMA CITY. HERE, HE TALKS ABOUT

SONGWRITING, HIS BELOVED HOME STATE, AND

ITS DEEP ROOTS IN HIS MUSIC.



IT'S NOT HARD TO FIND OKLAHOMA in the music of Jimmy Webb. It sometimes hollers at you, sometimes only whispers, but it's always there. Like Woody Guthrie before him, Jimmy Webb has a strong sense of place in his songs, evident in his spacious arrangements born from the church music he heard growing up in Oklahoma's flatlands. His simple yet poetic lyrics capture moments in time: "I am a lineman for the county/And I drive the main roads/Searchin' in the sun for another overload/I hear you singin' in the wires/I can hear you thru the whine/And the Wichita lineman is still on the line."

You couldn't drive in 1968 without hearing Glen Campbell's version of "Wichita Lineman" booming from a car radio—so immediate, surrounded by an unforgettable melody that was country, folk, and pop at the same time. It was the middle of Webb's most commercially successful period, when "Up, Up and Away," "By the Time I Get to Phoenix," "MacArthur Park," and "Galveston" also were heard everywhere, and the young Oklahoma songwriter was seen as a golden boy of pop music. By the ripe old age of twenty-one, Webb had won two Grammys for writing "Up, Up and Away" and "MacArthur Park," and Glen Campbell had taken home best vocal performance for his recordings of "By the Time I Get to Phoenix" and "Wichita Lineman."

Webb's succession of top ten hits from 1967 to 1969 were strikingly offbeat for the time, different from the usual pop or country song. Starting in 1967 when the 5th Dimension soared with "Up, Up and Away," a soulful mix of California styled pop, R&B silkiness, and harmonious choral arrangements, Webb was seen as a younger, more rock-influenced version of Burt Bacharach. But as Campbell's string of hits made clear, Webb was also a great country songwriter, albeit not of the three-chord variety.

Even stranger was the simultaneously praised and controversial "MacArthur Park," which, after being turned down by the Association, ended up as the centerpiece of actor Richard Harris' 1968 bestseller *A Tramp Shining*. Specu-



Webb, photographed in Encino, California, in January 1978, three years before moving to New York.

HENRY DALTZOORIS

lation continues to rage about the song's meaning: Webb himself is mum on the topic. At the time, the song was the longest single ever to become a top ten hit.

Jimmy Webb quickly became known within the music industry and even among the general public as one of the most gifted and diverse songwriters since Bacharach, Bob Dylan, Paul Simon, John Lennon, and Paul McCartney, drawing comparisons to them all with his richly textured, melodic structure and fine sense of wordplay. His songs, then and now, are as diverse as the artists who have recorded them, sometimes containing classical influences, other times recalling the simplicity of a country tune.

Regardless of what colors his songs, his music will always be drawn from a deep Okie well of influences. With all his diversity and sophistication, Webb never veered far from his Oklahoma upbringing. You can hear those roots in the pattern of his chords, his down-home lyrics, and the sometimes pronounced, sometimes slight Okie drawl that punctuates his splendid solo albums, most notably 1996's *Ten Easy Pieces*, where he revisited many of his best-known songs that were hits for other artists.

BORN IN ELK CITY, OKLAHOMA, ON August 15, 1946, Jimmy Layne Webb was the oldest of Robert and Sylvia Webb's five children. His father's occupation led to Webb's own life calling: His earliest music teacher was the liturgy he played on the piano and organ in the Baptist churches his father pastored in Elk City, Laverne, Oklahoma City, Amarillo, and Pampa, Texas. Almost as soon as his feet could reach the pedals, he was playing hymns at the services—and playing them like no one had ever heard before.

"There is a way of writing, reharmonizing these songs that I used to do in church when I played the offertories," Webb recalls, "because it would take my dad maybe twenty minutes sometimes to pass the plate. I would start out playing 'Amazing Grace,' but you can't play 'Amazing Grace' for twenty minutes. You have to do something to it."

Though Webb never changed the melody, he did alter the chords, performing timeless hymns in minors with alter-



Webb with longtime collaborator Glen Campbell in New York in 2000.

nating bass lines. Often, older churchgoers visited with Webb's pastor father, complaining about his versions of "Amazing Grace." "Sometimes my dad would say, 'Do you have to do that?' And I would say, 'Well, yeah. I do.'"

The influence of church music on Webb is not unlike the experience of many American soul and blues artists, gospel music from a different angle, mostly rural instead of urban and framed by folk and country music traditions.

The arrangement of "Galveston" from *Ten Easy Pieces* effortlessly blends those influences, combining English folk, country, and gospel with his own great pop sensibilities. "Linda Ronstadt calls it that American Gothic thing," Webb says. "And it's really just a chordal sense that is partly lifted from Aaron Copland, partly lifted from Ralph Von Williams' folk songs. That is right up my alley. This is my turf. It's kind of a mix of church music, a little Hank Williams, and a little Aaron Copland."

That description shows an insight that is central to his acclaimed book on songwriting, *Tunesmith* (Hyperion, 1998). The book has become a bible for budding songwriters but was written ostensibly as a primer for his children. Three of his six kids—Christiaan, Justin, and James, known as the Webb Brothers—in June released the album, *Maroon*. The record is starting to make a lot of noise, especially in England, where the duo regularly performs sold-out shows.

Whether Webb's offspring took their father's advice is not certain, but Dad's careful examination of the art and craft of putting words with music might just be the best treatise yet on the elusive subject. Few writers of his generation talk about songwriting as convincingly as Webb: His prose is as compelling as his music and lyrics.

"My best advice?" writes Webb. "A quiet place. A simple tape recorder. A legal pad. A notebook—and a full heart." Despite this boiling down of his methodology, in his book Webb delivers a thoroughly comprehensive, literate analysis of the songwriting process. Still, he readily acknowledges that "everybody has their own recipe, and I know mine is not the only way." He compares the many styles of songwriting to baking bread: "I love to bake bread from scratch, but I know that all good bakers have to roll up their sleeves and go at it with elbow grease and instinct. My book is an attempt to define terms, not to tell anybody how to do anything."

IT'S OBVIOUS WEBB'S SONGWRITING recipe has worked. You would have to look in nearly every section of your favorite used vinyl store to find all the songs he has written. His discography spans five decades and hundreds of interpretations from roots rockers, jazz artists, blues singers, country outlaws, Vegas-style crooners,



David Crosby, Carly Simon, and Webb rehearse for the Brian Wilson tribute concert in New York in March 2001.

R&B stylists, and any number of today's songwriters who play the clubs and listening rooms.

While his earliest success came courtesy of Johnny Rivers, Glen Campbell, Richard Harris, and the 5th Dimension, he later began a lifelong musical association and friendship with Art Garfunkel, when in 1973 the singer had his first solo hit with "All I Know."

A decade later, Linda Ronstadt began to record his songs and joined Campbell and Garfunkel as the most prominent interpreters of his music. Many others have looked

to Webb for material, no matter the style. A partial list of major recording artists who have covered his songs is long but bears mentioning: Barbra Streisand, the Four Tops, Joe Cocker, Roger Miller, Michael Stipe, Joan Baez, Roberta Flack, Freddy Johnston, Jules Shear, David Crosby, Nanci Griffith, Shawn Colvin, Reba McEntire, Maria McKee, Oscar Peterson, Bobbie Gentry, Shelby Lynne, Kris Kristofferson, Johnny Cash, Willie Nelson, Waylon Jennings, and Bob Dylan.

A self-described dark horse, Webb pinpoints the moment those first church hymns in Elk City segued into songwriting exercises. "I never really had a way of gaining the attention of anybody except by sitting down at the piano," he says. "So once my hormones started running heavily when I was about thirteen, I found out that I could get a good deal of attention by sitting at the piano and playing a song."

So the age-old standard about becoming a rock star to get the girls is true again in Webb's case. But ironically, in his most famous songs, he didn't get the girl, or at least she didn't stay. Unrequited love has been a

recurring theme throughout his music, but in his hands, sad torch ballads such as "By the Time I Get to Phoenix" seem either a salve or a catharsis for a broken heart, maybe company on a sentimental journey. According to BMI, "By the Time I Get to Phoenix" is the third-most performed song of the last fifty years.

"I always had a tremendous ear, and I say that with all due modesty," he says, crediting his Oklahoma City piano teacher, Karen Goddard, for his ability to improvise. "She was probably the spark that set me off

on composing in the first place.

"I think playing by ear and having an ability to very quickly assimilate a tune is just one degree away from writing your own song. It's one square on the board. Just move over one square, and you are writing your own song."

As a teen, the young son of a preacher man began turning out three songs a week, trying to write the follow-up to the current hit of the day. "When you are fourteen years old, your arrogance has no end," he says. "I would always write the follow-up, and then I could tell immediately that mine was better. So by

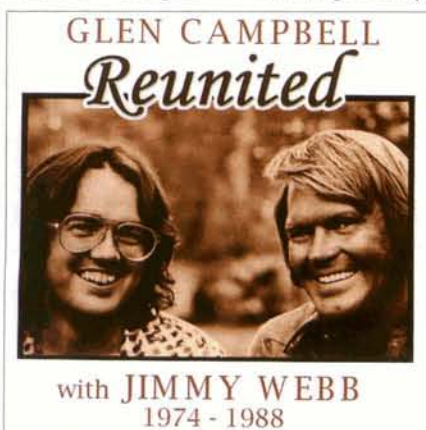
the time I was sixteen or seventeen years old, I was convinced I could write as good a song as anybody."

It wouldn't be long before those words rang true. Webb's songwriting journey began to get serious when his father moved the family to Colton, California, just after his junior year at Laverne High School. There is little doubt that Webb's late teens in California had almost as strong an influence as growing up in Oklahoma. It was 1963, and the burgeoning California youth culture—with sandy beaches and the Beach Boys as a soundtrack—tantalized Webb as he became more interested in a California future than an Oklahoma past.

When Webb's mother died a year later, his father decided to move the family back to Oklahoma, leaving his oldest child with no visible means of support. By then, Webb had already decided to pursue his music career at San Bernardino Valley State, despite his father's wishes.

"My father used to say, 'Jimmy, this [the music business] is going to break your heart,'" says Webb, recalling the time he challenged his father's advice. "When you love your father, and you trust him—it's hard to go against someone who is that convinced you are in the wrong."

Webb was staying at the Driftwood Motel, halfheartedly attending college and keeping his sights focused on Hollywood and the exploding music business. He recounts the moment Robert Webb left Cali-



GOT IT COVERED

"Picking favorite Jimmy Webb songs performed by other artists is really an impossible task," says author Greg Johnson. "These are the ones that first come to mind. Hopefully, they provide a sense of his tremendously diverse song catalog."

"WICHITA LINEMAN"

BY GLEN CAMPBELL
There are so many wonderful recordings of this song, from hard rock versions to jazz instrumentals, but none can match this original version. A few years back, English music magazine MOJO listed it among the top 100 singles of all time. A perfect record any way you look at it.

"IF YOU SEE ME GETTING SMALLER (I'M LEAVING)"

BY WAYLON JENNINGS
Jennings brings his indomitable swagger to the song, making its opening line—"Willie, you're my constant companion"—no longer about Webb's former manager but a reference to Jennings' longtime friend Willie Nelson.

"EARLY MORNING SONG"

BY GLEN CAMPBELL
A great song for the early morning hours when we miss a friend or a lover or just the time that has passed too fast.

"THE MOON'S A HARSH MISTRESS"

BY JIMMY LAFAVE
LaFave takes his classic roots rock and brings one of Webb's most memorable songs to a whole new audience. Simple and direct, it is one of the Austin-based singer/songwriter's best vocal performances ever and a

fitting tribute to his fellow Okie tunesmith.

"OKLAHOMA NIGHTS"

BY ARLO GUTHRIE
Written about Webb's return to Laverne for a high school reunion, the song spills over with images of growing up in western Oklahoma.

"BY THE TIME I GET TO PHOENIX"

BY ISAAC HAYES
This has to be the most unique cover of Webb's career. Featuring the great rhythm section of the Bar-Kays, this clocks in at eighteen minutes,

forty seconds of pure R&B. The sparkling Hammond B-3 organ accenting the horn and string charts show how R&B is really country music's first cousin.

"MACARTHUR PARK"

BY FRANK SINATRA
By recording just the midsection of this legendary song, Sinatra not only chose the most beautiful part but also turned it into something that would have been right at home on his classic recording *In the Wee Small Hours*. Melancholy at its most beautiful.

fornia for Cheyenne, Oklahoma. The senior Webb had tried and failed to get his son to join the family.

"He was frustrated to no end," says Webb. "He wanted me to come back to Oklahoma, to this life

that was all set out for me. Finally he drove up into the parking lot of the motel one night, and he had the station wagon and all those little girls—my sisters—sitting in the back. He got out of the car, and he pulled out his wallet, and he said, 'All I have is forty dollars.' And he took that forty dollars out of his wallet, and he gave it to me."

Webb next borrowed a thousand dollars from friends in Newport Beach and bought the "worst, most beat-up, trashiest Volkswagen in southern California." He used the rest to get an apartment and a mattress. "That was my life," he says. He was eighteen years old.

THREE YEARS LATER, WEBB WAS THE most successful, most sought-after songwriter in America, with a half-dozen hit records. Soon he was a millionaire with carte blanche at music studios and movie lots. Steve McQueen visited his sessions, and artists from every genre were calling to get a piece of the kid who was laying golden hit records in country,



Webb with Billy Joel, Paul Reiser, and Chazz Palminteri in Sag Harbor in 1999.

which showcased several Webb tunes and was notable for two hits, "Tracks of My Tears" and "Baby, I Need Your Lovin'," both arranged by Webb.

Beyond the handful of hit singles that came the next two years, his best work appeared on concept albums like the 5th Dimension's *The Magic Garden*, Richard Harris' *The Yard Went on Forever*, and *Sunshower* with Thelma Houston. All carried Webb's undeniable love for intricate melodies that featured simple, poetic lyrics and adventurous instrumentation.

The great session drummer Hal Blaine remembers those years. "The first time I saw this tall, skinny Oklahoma kid who had just arrived in Hollywood, I had no idea he would become such a major force in modern music. But I knew he had talent and a gift for songwriting I

rock, easy listening, and R&B.

From mid-1966 to 1969, Webb was featured as writer and arranger on a succession of wonderful albums, beginning with Johnny Rivers' *Rewind*,

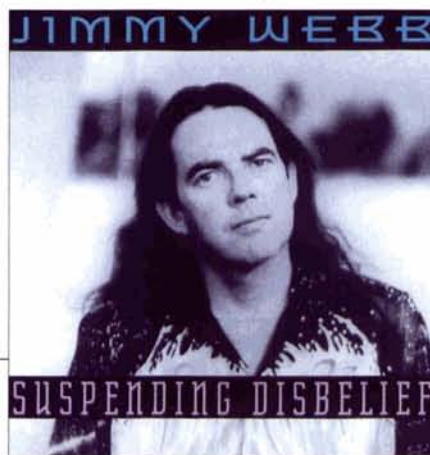
hadn't heard since the days of Cole Porter and the Gershwins."

And then it just stopped. Webb quit providing artists with songs, turned down thousands of dollars to play Vegas, and in 1969 retreated to his Encino, California, home to woodshed for a year, concentrating on writing songs he would perform himself. In the fall of 1970, his first solo recording, *Words and Music*, appeared, featuring sparse rock arrangements and a tough-looking, leather-jacketed Webb on the cover.

Although he retained the elegant romanticism that defined his earlier work, gone was the golden boy of pop. Webb was interested in more serious matters. Although critics liked the work, that album and the others that followed never achieved the commercial success of his early songs, but he still had a margin of error to work with and continued to be first and foremost a working singer/songwriter. The best of those years can be heard on the European import collection *Archive* and Japanese

reissues of *Words and Music*, *Letters, Land's End*, and *El Mirage*.

Even as his solo albums met with commercial indifference, his songs during the Seventies and Eighties



ON HIS OWN

The following songs—the author's personal favorites—give a glimpse into the essence of Webb's soulful vocals and intended interpretation. "They are just a fraction of his recordings and show that any examination of popular music over the last thirty years has to include his music."

"CARELESS WEED"

(*Words and Music*, 1970). This song has so much Oklahoma in its imagery and feel. Again, country music from another angle—proving a great country song doesn't have to be about infidelity, drinking, or pickup trucks.

"P.F. SLOAN" (*WORDS AND MUSIC*, 1970). This

song is a tribute to the great pop songwriter Phil (P.F.) Sloan. But it's really about songwriters everywhere. It's a country song at heart—some call it Americana now—highlighted by guitar, piano, and accordion and Webb's unmistakable Okie drawl.

"HIGHWAYMAN" (*EL MIRAGE*, 1977). With great

orchestration from former Beatles producer George Martin, this is one of Webb's most endearing songs. A brilliant piece of writing that, in less than four minutes, tells the story of America, from outlaw nation to space travelers. If you prefer, it's about reincarnation.

"I WILL ARISE" (*SUSPENDING DISBELIEF*, 1993). Featuring a portion of gospel great Albert E. Brumley's "I'll Fly Away," this is a mixture of Baptist soul

with a bluegrass-flavored string arrangement. Webb's finest moment as an arranger.

"POSTCARDS FROM PARIS" (*SUSPENDING DISBELIEF*, 1993)

In what might be his best ever vocal performance, this travelogue is full of wanderlust and regret but without any self-pity. The soulful vocal and the piccolo trumpet recall the Beatles' "Penny Lane." The stone-cold blues ending is priceless.

"IF THESE WALLS COULD SPEAK" (*TEN EASY PIECES*, 1996).

Written while Webb lived in a nineteenth-century home, this song calls for a very minimalist arrangement. Nanci Griffith's version with Webb on piano and background vocals also stands out.

"GALVESTON" (*TEN EASY PIECES*, 1996). Also on *Letters*, this version, with its spacious opening and intimate vocal, says more about Vietnam than most of the more overt antiwar songs of the day.

found their way to albums by a number of artists, including Willie Nelson, Johnny Cash, Waylon Jennings, and Kris Kristofferson, collectively known as the Highwaymen, named for their 1985 recording of this instant Webb classic. The song went to number one on the country charts later that year and earned a Grammy and CMA award for best country song.

Ronstadt and Campbell also charted with new Webb classics in the late Eighties, first with Campbell's "Still Within the Sound of My Voice" and then with Ronstadt's beautiful rendering of "Adios." Meanwhile, Webb was busy working with Garfunkel and Amy Grant for the ambitious *Animals' Christmas*, a 1986 cantata for orchestra, choir, and solo voices.

"Jimmy Webb is one of the only contemporary songwriters who can write songs right into the orchestra," said Ronstadt, whose 1989 album *Cry Like a Rainstorm, Howl Like the Wind* includes several Webb songs. "His songs have seventeen-layer



Webb with longtime friend Michael Douglas in New York in 1999.

emotions and sophisticated chord changes that are absolutely dazzling."

Long a fan of Webb's music, Ronstadt entered a project already in progress, coproducing Webb's first studio effort in eleven years, 1993's *Suspending Disbelief*. The album is considered by many his finest work yet. Although it failed to make a sizable dent in the marketplace, it did bring him back in the public eye as he focused more than ever on performing.

Appearances at clubs like the Bottom Line in Manhattan and the Cinegrill in Los Angeles signaled to music fans everywhere that Webb was indeed better than ever, more comfortable onstage, and finally at

peace with his role as elder statesman of the American popular song. Continued performances brought an intimacy to his music that many missed from the hit versions. One man, one voice, one instrument, singing the soundtrack of our lives.

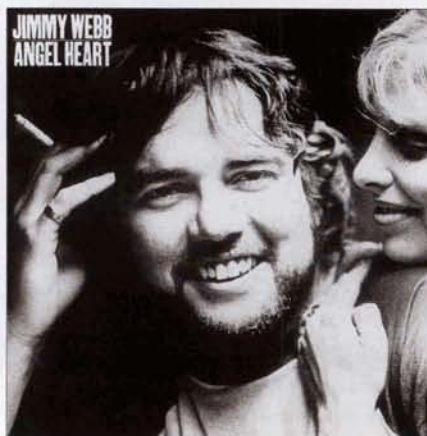
Even without a hit record of his own, Webb entered the Nineties as one of the most acclaimed musicians of his generation. Critics have compared him to Hoagy Carmichael (the easygoing writer of many standards including "Stardust") for his deft song-writing genius and the way his lanky frame slouched over his grand piano, playing song after song.

Like Carmichael, Webb has always been an artist first and a hitmaker by accident, almost too apologetic about his many hits. During a panel discussion at the 1997 South by Southwest music conference in Austin, Peter Wolf of the J. Geils Band responded to Webb's self-deprecating assessment of his early hits: "Oh, come on, Jimmy, those songs are some of the greatest pop songs ever written. Don't apologize for them."

The success of *Ten Easy Pieces*, where Webb recast his many hits into sparse living room arrangements, and his acclaimed performance at South by Southwest echoed Wolf's comments. Without all the bells and whistles of past recordings, "MacArthur Park," "By the Time I Get to Phoenix," "Wichita Lineman," "The Moon's a Harsh Mistress," and newer songs such as "If These Walls Could Speak" showed a thoughtful and mature songwriter not living in the past but instead beginning a new chapter of his brilliant career. *Ten Easy Pieces*, one of the most critically acclaimed albums of the past ten years, is easily his most successful.

The artistic success of *Suspending Disbelief* and *Ten Easy Pieces* and subsequent sold-out shows throughout the Nineties in New York, Chicago, Los Angeles, England, and Australia proved that Webb was not just a name from the past but in fact was more vital than anyone of his generation, with the possible exception of Bob Dylan.

New songs like "Sandy Cove," "Just Like Marilyn," "Skywriter," "No Signs of Age,"



and "No One Wants to Hear a Rich Man Sing the Blues" reveal an even more assured artist at work and a maturity at fifty-five that digs deeper than any of his early hits ever could, no matter

how timeless they seem.

His supporting roles have also been significant. From his duet with Nanci Griffith on "If These Old Walls Could Speak" [sic] to producing Carly Simon's 1997 *Film Noir*, Webb has played mentor as well as muse. He also appeared on the songwriter collection *In Their Own Words* and is regularly invited to perform at tribute concerts.

ONCE VIEWED AS SOMEWHAT reclusive, Webb is now more visible than ever. Billy Joel requested that he—along with fellow Oklahoman Garth Brooks—perform for the United States Congress in 1997 when Joel was presented with ASCAP's Founders Award. Just this summer he was one of the highlights of a nationally televised tribute to Beach Boy Brian Wilson, singing "Surf's Up" with David Crosby and Oklahoma's Vince Gill and providing wonderful low harmony with Crosby and Carly Simon on "In My Room."

Along with the various celebrations, recordings, and concerts, it seems each year more awards and honors come pouring in, including inductions into the Oklahoma Hall of Fame, the Nashville Songwriters Hall of Fame, the National Academy of Popular Music Songwriters Hall of Fame, and the academy's Lifetime Achievement Award.

While we look back at his distinguished career, Webb looks forward. Later this year or early next year will usher in the release of an entire collection of his songs from famed cabaret singer and song historian Michael Feinstein. Warren Zevon and Mark Knopfler have both asked to cowrite with him. Amid all his touring and other commitments, he is at work on a new solo album, tentatively titled *Unmastered*, that he describes as a combination of big production pieces and more minimalist re-

cordings of concert favorites such as "Time Flies" and "No Signs of Age."

It is in this minimalist setting that Webb's Oklahoma roots are deepest, revealing beneath his complex music a storyteller and folksinger at heart. Like Woody Guthrie, his more famous predecessor, Webb took this melting pot of Okie music to California and then New York, all the while never straying far from his own Oklahoma hills.

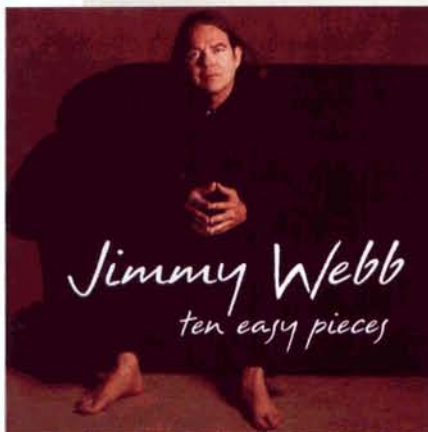
"Over the past few years, I have become so attached to that flat country out there in the Panhandle," says Webb, who lives outside New York City. "To me, it's like going on an ocean voyage. I get out there, and when the land starts getting flat, I start feeling free. I start feeling unencumbered. My spirit begins to soar. You know, I value my life, all of it. But mostly I value my childhood growing up out on the farm, my granddad's farm out by Sayre."

Songwriters from Oklahoma are often referred to as "red dirt" musicians, so called for the rich, claylike dirt under their feet. Some say it's magical, and maybe it is. When these younger Okie tunesmiths speak of it, Jimmy Webb's name comes up front and center.

"Like Woody, he is on another level," says Jimmy LaFave as he introduces his version of "The Moon's a Harsh Mistress" in concert. Just before LaFave blasts another of his patented roots rock songs, he silences the crowd with a moving, understated version of Webb's mournful ballad.

From such an unlikely source as LaFave to one more obvious, like Garfunkel—who once referred to him as "a song weaver," rather than a songwriter—the music of this articulate preacher's kid continues to inspire anyone willing to give it a listen. Or as Glen Campbell once said, "As long as God gives Jimmy Webb breath, he will be our greatest American songwriter." 

Jimmy Webb will perform with cabaret star Michael Feinstein on Friday, September 7, at 7:30 p.m. at the grand reopening of Oklahoma City's Civic Center Music Hall. The weekend celebration also features nationally known entertainers Wynton Marsalis, Bill Cosby, Patty Loveless, and Bryan White. Tickets for the Webb-Feinstein concert range from \$25 to \$50. (800) 364-7111 or (405) 297-2264.



Webb, age 22, during his Hollywood prime: He would go on to write a number of hit songs that year, among them "Galveston" and "MacArthur Park."

Star



Deemed too short for the ballet stage, the 4'11" Kristin Chenoweth proved tall on talent, making her Broadway debut as Precious Maguire in *Steel Pier* before taking on her Tony-winning role as Sally Brown. Right: Chenoweth, whose 1999 Tony was for Best Featured Actress in a Musical, enjoys the 2000 awards in New York City.

Turn

GREGORY PACE/CORBIS SYGMA



HOLLYWOOD DOESN'T YET KNOW WHAT TO DO WITH KRISTIN Chenoweth. She has a doll's face: small and wide-eyed and rimmed with wavy, white-blond hair. She has a squeaky voice and impeccable comic timing. She's been courted by studios since her 1999 Tony Award (*You're a Good Man, Charlie Brown*), and she is still good at being Broadway's sweetheart. She even has a new CD, *Let Yourself Go*.

Still, the thirty-three-year-old Broken Arrow native has spent two years seeking the next right part. Most recently, she played a caricature of herself on NBC's *Kristin*, which ran this summer and caught criticism over her character's overtly Christian faith. This winter, she will show up on CBS's tentatively titled *Seven Roses*.

In an interview with contributing editor Kelly Crow, she talks about loving God and Queen Lucy, about hating cynicism and stereotypes, and about why, in spite of everything, she still feels up for anything.

Much has been made of how you conquered New York. How is it going in Hollywood?

It has been a tidal wave. I used to think I was busy, but now it's so much more scheduled. I don't complain, though, because these are good problems to have.

People watched *Kristin*, and they saw a tiny girl with big dreams and a saintly disposition. They must think they know you.

They do, but it's definitely a character I'm playing. What I love, though, is that she's the smartest person in the office where she works. She rubs off on people, and I love that an Oklahoman is smart and savvy and still hometown. That's a tricky thing to play.

You have obviously had to deal with that.

When I moved to New York, I was twenty-five; I had my master's degree and a job. Still, I had to figure things out, and I got tired of people saying, "Oh, Oklahoma. Do you have running water?"

Anything in *Kristin* you wanted to portray?

I wanted to show that you can be fun and happy, and when people make fun of you, you can rise above that. Sometimes when you're viewed as a happy person, people treat you like you're not really aware of what's going on. I know what's going on; I'm just choosing to be positive. There's humor in that.

Who were your TV idols?

I loved Suzanne Somers and Elizabeth Montgomery. And of course, there was Queen Lucille Ball. I think any woman with any comedic chops at all adores her. She's the guide.

People seem to talk about you in classic terms.

I remember being a little kid and thinking about Judy Garland

and Mary Tyler Moore. There was such innocence to that earlier time, a sexy innocence that I think we've lost. People are craving it now.

But perhaps that's a Hollywood rite of passage: surviving the sitcom.

You're right. I did survive. But I'll tell you, the thing that made them nervous was that the show was about a woman who has faith in God. All of a sudden, people were calling it the religious sitcom. It's not; it's just an aspect of who she is. It's the same with me. I love a party, and I'm the first one to have a good time. I also know what's right and wrong for me, and I don't judge. Honestly, I'm happy my show got on at all.

When did you first want to be an entertainer?

I was six or seven, and I put on Barbra Streisand and Julie Andrews before I went to bed. I would sing myself to sleep. Even now, singing rejuvenates me. It just fills me up.

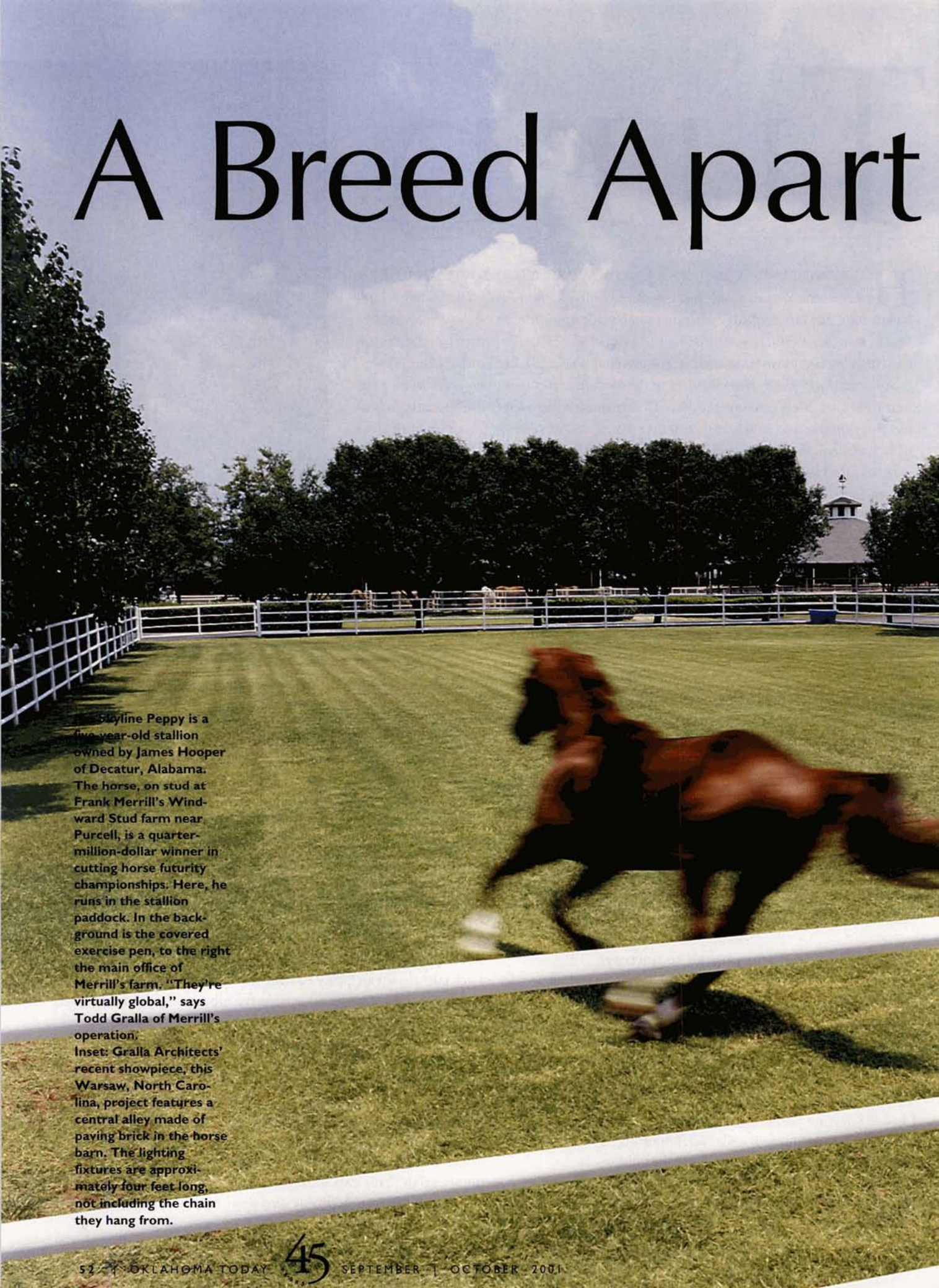
In the Oklahoma tradition, would you ever sing country?

I actually do mean Dolly Parton and Reba McEntire impressions. I would love to do a country album. Growing up, it was my largest musical influence, apart from gospel. I've written country music. It's very much a part of me.

And yet here you are, a city girl living on both coasts.

I haven't been home in so long, and I miss it. There's space in California, but it's not the same. Sometimes you need to be around the people who really know you. And when I go home, I do the dishes and the laundry. It puts everything into perspective. You can be semifamous and on your way to making it, but you go home and your family is your family. They know you as you truly are. 

A Breed Apart

A large photograph of a brown horse running across a green grassy paddock. The horse is in motion, with its legs blurred. In the background, there is a white fence, a line of trees, and a building with a cupola. The sky is blue with some clouds.

Skylar Peppy is a five-year-old stallion owned by James Hooper of Decatur, Alabama. The horse, on stud at Frank Merrill's Windward Stud farm near Purcell, is a quarter-million-dollar winner in cutting horse futurity championships. Here, he runs in the stallion paddock. In the background is the covered exercise pen, to the right the main office of Merrill's farm. "They're virtually global," says Todd Gralla of Merrill's operation. Inset: Gralla Architects' recent showpiece, this Warsaw, North Carolina, project features a central alley made of paving brick in the horse barn. The lighting fixtures are approximately four feet long, not including the chain they hang from.

By Sheilah Bright

BORN IN A BARN? NOT QUITE, BUT GH2 GRALLA Architects is definitely at home in one as an international authority on equine and livestock planning and design. From a design studio at a century-old family farm in Lexington, Todd Gralla and his father, Stan, the firm's founder, take their horse sense to the drawing board with artistic flair. To date, Gralla Architects has designed more than 360 equine and livestock facilities across North America.

"We consider horse barns to actually be more personalized than a residence," says Todd Gralla, thirty-three. "Most of our clients will spend the majority of their time in the barns with their horses."

J.D. MERRYWEATHER



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Gralla Architects has created designs for Frank Merrill's Windward Stud horse farm for the last decade. The billiard room, above, is located in the farmhouse and also has shuffleboard and a bar. The entrance to Merrill's office, right, showcases the farm's many American Quarter Horse Association trophies.



Clients from around the world visit the 360-acre farm, often staying in a chicken house converted into a conference center. Oklahoma equine facilities have long appreciated the firm's ability to blend new ideas with traditional barn standards treasured by ranchers and farmers of long ago. Steep roofs with natural ventilation systems, functional cupolas, spacious interiors filled with natural light—these tried-and-true design features fell victim to contemporary culture's obsession to build it quicker and cheaper.

But Gralla Architects, which also has a Tulsa office and designs equally for hospitality, health care, and historic preservation concerns, found its niche with horse lovers who take pride in barns a breed apart from today's metal fabrication erector sets. Some facilities were designed exclusively to promote an image of high-quality, high-priced horses.

Building barns that stand the test of true horsepower doesn't come cheap. Most Gralla-designed barns feature masonry construction which can be steam cleaned, the best method for killing germs. Creature comforts—for both man and beast—aren't forgotten. The firm's goal is to create equine facilities that are easy to maintain, safe for horses, and aesthetically pleasing to owners. Technology isn't left out in the cold. Some barns feature skylights with rain sensors, closed-circuit television, and automatic systems that dispense biodegradable fly spray. Taking advantage of what technology has to offer while sticking to barn basics has gained Gralla a word-of-mouth reputation better than any advertising campaign.

"Many of our private clients would have never known to use an architect to design a barn," Gralla admits. "We own our own horse farm and have thirty years' experi-



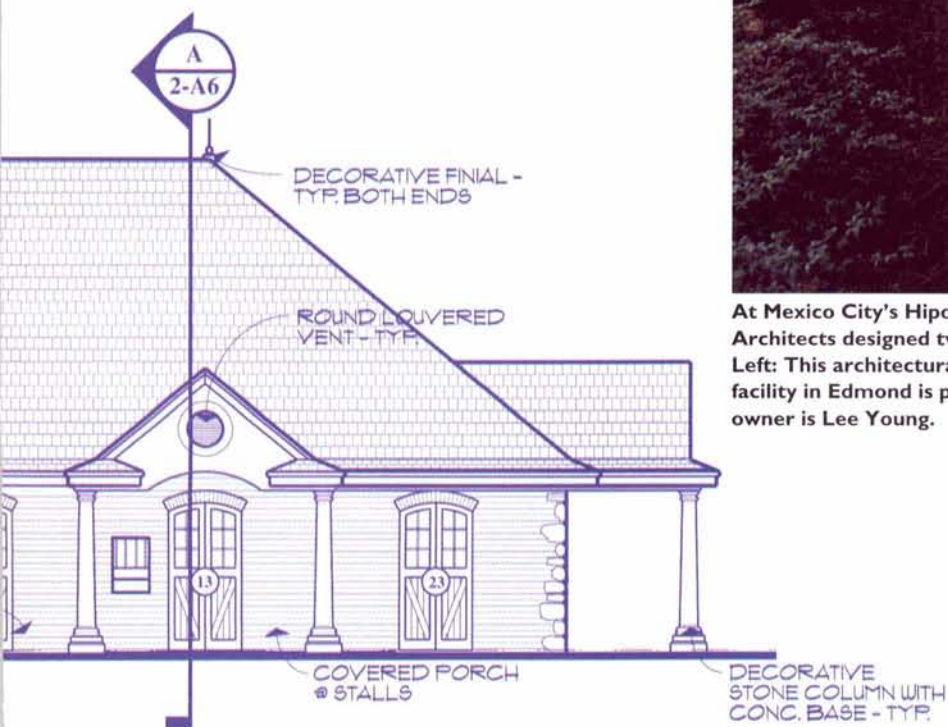
ence in barn design. We clean stalls just like our clients do. We know what makes a barn work.”

Oklahoma boasts some of the firm’s most impressive projects, including Bob Moore Farms in Norman, Frank Merrill’s Windward Stud and Royal Santana Arena in Purcell, Lazy E Training Center near Guthrie, and Remington Park in Oklahoma City. One of Gralla Architects’ first equine projects which combined living quarters with a barn was Roy Clark’s Clark Farms near Welch, built during the mid-1980s. The firm’s most impressive barn and residence is at Longhorn Thoroughbreds near Warsaw, North Carolina, an elaborate 31,000-square-foot facility that incorporates a ten-stall barn, indoor arena, and full-size house on the second level.

Although most of Gralla Architects’ equine clients sport starched blue jeans and cowboy boots in their leisure time, Gralla and crew are leaning toward Hawaiian shirts and jeans these days. The uniform of choice is reminiscent of a current project, the Singapore Turf Club in Kranji, Singapore. Another major project includes transforming the Hipodromo de Las Americas, a fifty-year-old facility in Mexico City, into a family-oriented recreation park with an equine theme.

Working in a barn and dressing for success in blue jeans is as much a perk as gazing out on a pasture dotted with horses. Years ago, Gralla played and did chores in the barns on the historic farm where his mother, Mary Ann, was raised. Today, he and his father are designing barns that will last for generations, proving they know the barn business inside and out.

Contributing editor Sheilah Bright of Sand Springs renovated an old barn on her property and now keeps her office in its loft. “I’ve always had a fascination with barns,” she says.

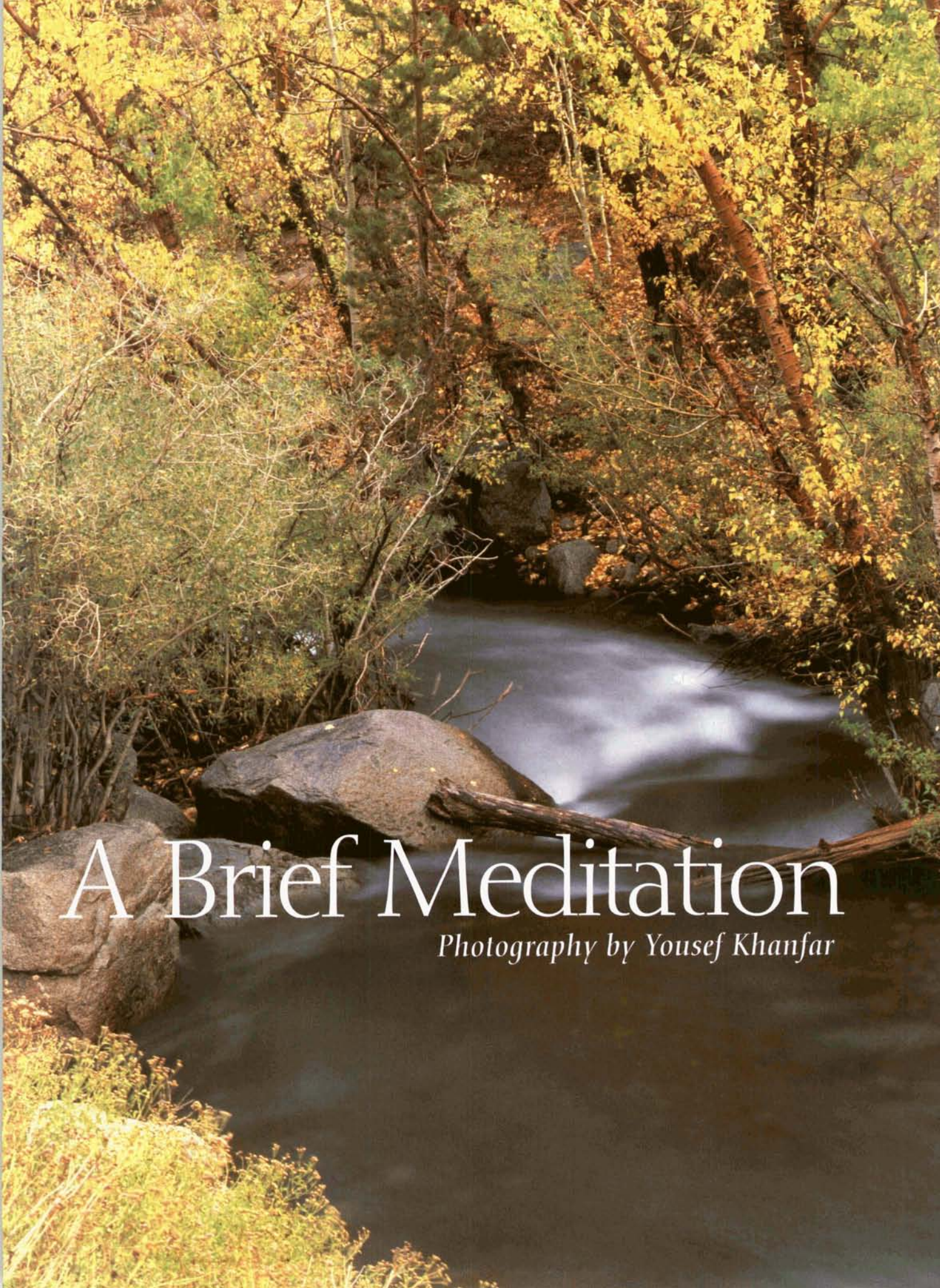


At Mexico City’s Hipodromo de Las Americas, above, Gralla Architects designed two-story racing stables to maximize space. Left: This architectural rendering of a residence and equine facility in Edmond is projected for completion by July 2002. The owner is Lee Young.

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A photograph of a river flowing through a forest. The water is blurred, suggesting a long exposure. The surrounding trees and foliage are in autumn, with many leaves turned yellow and orange. Large rocks are visible in the foreground and middle ground. The overall mood is peaceful and serene.

A Brief Meditation

Photography by Yusef Khanfar



Go back to a time
when you were far afield,
dauntless in nature,
crisp leaves underfoot,
a queer calm about you.
Can you get there from here?

A creek surrounded by river birch in south-eastern Oklahoma.
Inset: A vista from the Talimena Drive.
Following page: This grove of shortleaf pine trees is a brief walk from the Talimena Drive. Inset: A turning sugar maple, located south of Miami and near Honey Creek State Park.



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birds rustle, and shrubs shake in the distance.
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Keep it, pretend it, protect it.

—Louisa McCune



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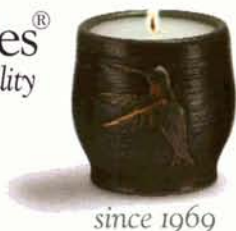
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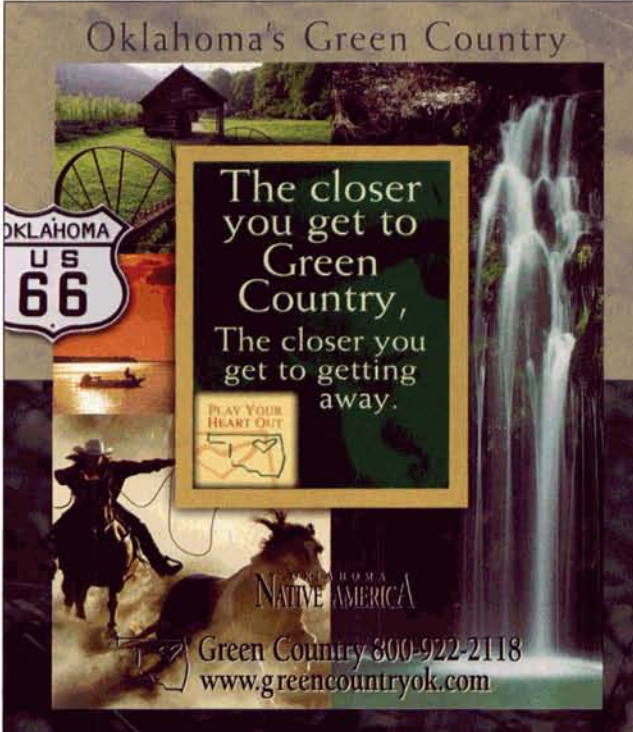
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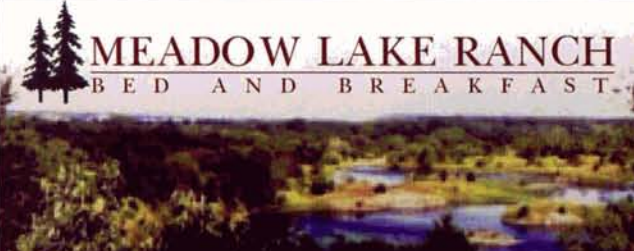
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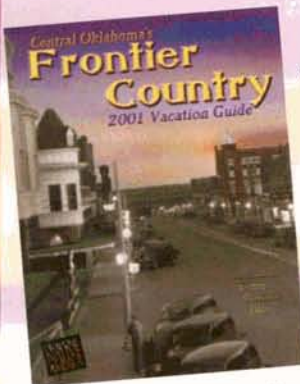
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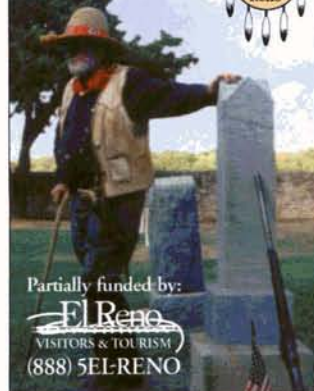
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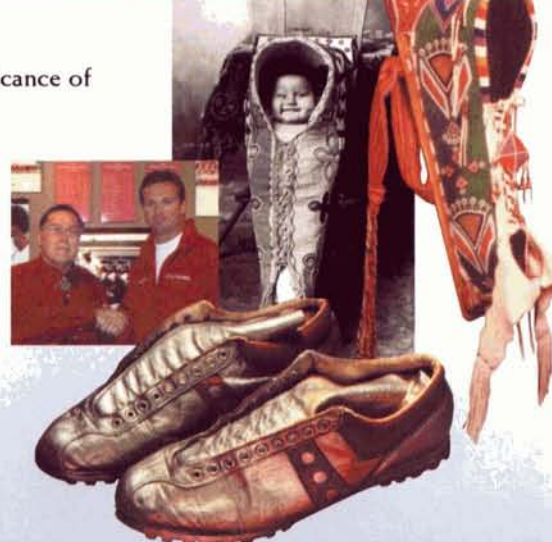
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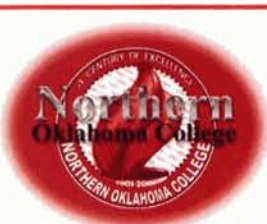
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October 5-7

Looking to fill those empty bookshelves? The Friends of the Library Book Sale in Enid will enchant any bibliophile. Books generally cost twenty-five cents for

hardbacks and, on the last day, they sell them by the bag. (580) 234-6313

Sept 1-Oct 31

Revisit the legacy of the Oklahoma Sooners football team with a special gallery of memorabilia from the winning years of the seven-time national champions. On display at the Sam Noble Oklahoma Museum of Natural History. (405) 325-4712



Oct 5-7

Learn modern applications for the ancient codes of chivalry at the King Arthur Faire. A jousting tournament is part of the living history that takes place at Stroud Lake. (918) 377-4072

MARK WINKELMAN



Oct 29

Watch in wonder as the Chinese Golden Dragon Acrobats dazzle with high-flying acrobatics. Twenty-two performers take the stage for a one-night performance at the Bartlesville Community Center. (918) 337-2787

LIVE ARTS



★ Editors' Picks

BARTLESVILLE

ACROSS THE BOARD

Community Center Sept 8: Pops Picnic. Sept 9: Symphony Sundae. Sept 13-16: Indian Summer Festival. Oct 1: Miracle Worker. Oct 4-7: Gypsy Bartlesville Theater Guild. Oct 13: Symphony Orchestra. (918) 337-2787

Price Tower Arts Center Sept 1-30: Birds of America. Sept 1-30: Wood on the Wing. Oct 5-31: Bartlesville Invents. (918) 336-4949

Woolaroc Museum & Wildlife Refuge Oct 6: Road Race. (918) 661-7040. Oct 6, 7: Fall Traders Encampment. (918) 336-0307

★ **Sept 22, 23 Harvest Festival**, Keepsake Candle Factory & Country Store, (918) 336-0351

DUNCAN

ACROSS THE BOARD

Stephens County Fairgrounds Sept 1: County Fair. (580) 255-0510. Sept 3: Horse Show. (580) 252-3488

Sept 14, 15 World's Largest Garage Sale, Fallfest, & Treasure Hunt, Fuqua Park, (580) 255-3644

Sept 28-30, Oct 12, 13 Bluegrass Festival, Shady Oaks Lakeview RV Park, (580) 581-3470

Oct 6 Autumn Festival, Fuqua Park, (580) 255-3644

EDMOND

ACROSS THE BOARD

★ **Sept 1-8 Farmer's Market**, City Administration Building Parking Lot, (405) 359-4629

Oct 2-31 Ken Carney Photographic Exhibit, Edmond Historical Society, (405) 340-0078

Oct 13 Art in the Park, Hafer Park, (405) 359-4630

Oct 25-31 Agony at Arcadia Lake, Spring Creek Park, (405) 359-4573

ENID

ACROSS THE BOARD

Cherokee Strip Conference Center Oct 12: United Way Chili Cookoff, (580) 237-0821.

★ **Oct 13, 14: Body, Mind, & Spirit Fair**, (580) 242-6509

Enid Symphony Center Sept 22, 23: Enid Symphony Orchestra & David Hooten. Oct 27, 28: Jan Vogler & Mira Wang. (580) 237-9646

Oct 6 Oktoberfest, Citywide, (580) 234-1052

★ **Oct 13, 14 Sooner State Kennel Club Show**, Chisholm Trail Expo Center, (580) 242-1316

Oct 23-25 Monster Bash, Leonardo's Discovery Warehouse, (580) 233-2787



CALENDAR

Oct 27 Model Train Swap Meet, Emmanuel Baptist Church, (580) 237-0602

MUSKOGEE

ACROSS THE BOARD

Civic Center Sept 14-16: Bedouin Shrine Circus. Oct 20: Green Country Jamboree. (918) 684-6363

Sept 8, 9 Air Show Oklahoma, Davis Field Airport, (918) 684-6363

Oct 6 Fall Harvest Festival, Public Library, (918) 487-5474

Oct 6-31 Master Art Show, Five Civilized Tribes Museum, (918) 683-1701

Oct 18-21 Art Guild Show, Arrowhead Mall, (918) 683-4100

NORMAN

MUSEUMS AND GALLERIES

Firehouse Arts Center Sept 8-Oct 7: Faculty Exhibit. Oct 13-31: Jewelry Exhibit—John Cogswell. Oct 21: Art Walk. (405) 329-4523

Sam Noble Oklahoma Museum of Natural History Sept 1-23: Kiowa & Comanche Lattice Cradles. Oct 20-31: The Art of the Native American Church. (405) 325-4712

Tribes Gallery Sept 4-30: Harvey & Charles Pratt Exhibit. Oct 2-31: Murv Jacob & Joe Dale Nevaquaya Exhibit. (405) 329-4442

Oct 11 American Indian Writers Reception, Jacobson House, (405) 366-1667

ON THE STAGE

Catlett Music Center Sept 23: Oklahoma Fancy Dancers. Sept 25: University Orchestra. Oct 2: Wind Symphony. Oct 11: Jazz Ensembles. Oct 21: Oklahoma String Quartet. (405) 325-4101

Sooner Theatre Sept 5: Little Feat. Sept 14: Rockapella. Oct 5: Judy Tenuta. Oct 18: The Story of Nat King Cole. Oct 20: Red River Classic. Oct 25-27: Phantoms of the Operas.

★ **Oct 31: Rocky Horror Picture Show**. (405) 321-8091

SPECIAL EVENTS

Cleveland County Fairgrounds Oct 6: Creative Craft Festival. Oct 19: Celebration of Oklahoma Indian Language & Culture. (405) 360-4721

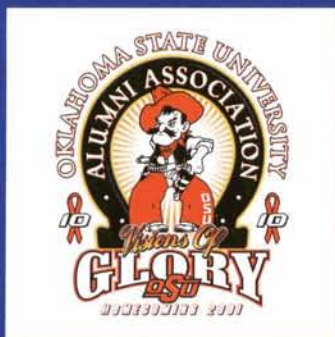
Sept 21-30 City Arts Week, Downtown, (405) 360-1162

★ **Sept 22 Dog Day Afternoon**, Reaves Park, (405) 321-1915

OKLAHOMA CITY

MUSEUMS & GALLERIES

Omniplex 2100 NE 52nd St. Sept 1-9: Spirits



Come on Home

From the freshly painted murals on city business windows to the colossal floats built by student groups, Oklahoma State University's campus will be transformed into shades of orange and black during this year's homecoming. The annual tradition dates to 1913 and continues to grow each year, says Anne Scott, director of student programs. The annual celebration, sponsored by the OSU Alumni Association, has received the prestigious Seal of Excellence from the Council for Advancement and Support of Education. The national honor was given to the university for its homecoming's high quality, organization, and large number of participants.

OSU's homecoming week runs October 21-27 and features events such as the Harvest Carnival for children, a street painting celebration, and a pep rally. The Walkaround, an annual tradition, shuts down area traffic, giving over 35,000 visitors a chance to admire the Greek house decorations and floats.

The week is capped off with a Saturday morning parade and the homecoming football game against the University of Colorado. This year's events are dedicated to the ten men killed in a plane crash while flying home from an OSU basketball game against CU last January.

—Ryan Marie Mendenhall

Homecoming festivities are planned throughout the week of October 21-27. For more information, contact the OSU Alumni Association at (405) 744-5410; okstatealumni.org.

from the Sky—Thunder on the Land. Sept 1-16: Extreme Deep—Mission to the Abyss. Sept 1-30: Journey into Amazing Caves. Sept 1-Oct 31: The Living Sea. Sept 8-Oct 14 Nat'l Watercolor Oklahoma at Kirkpatrick Galleries. (405) 602-6664

Sept 1-Oct 31 Jerome Tiger—Native Son, Nat'l Cowboy & Western Heritage Museum, (405) 478-2250

Oct 11-31 Past & Present Worlds—Recent Works by Wendy Mahsetky-Poolaw & Chris Ramsey, City Arts Center, (405) 951-0000

ON THE STAGE

Blue Door 2805 N McKinley. Sept 8: Jimmy LaFave. Sept 13: Laurie Lewis. Sept 20: Ray Bonneville. Sept 22,23: Todd Snider. Sept 30: Kelly Joe Phelps. Oct 3: Geoff Muldaur. Oct 4: Vance Gilbert. Oct 12: Stacey Earle & Mark Stuart. (405) 524-0738

Oklahoma City University Theatre 2501 N Blackwelder. Sept 13-16: Mary Stuart. Oct 5,6: Pinocchio. (405) 521-5116

Oklahoma City Philharmonic at Civic Center Music Hall 201 N Walker. Sept 15: Gala Opening Night. Oct 6: Grace & Nobility. ★**Oct 7: 2001—An Orchestral Odyssey**. (405) 842-5387

Oct 9-14 Beauty & the Beast, Civic Center Music Hall, (405) 733-7976

FAIRS & FESTIVALS

★**Sept 1-3 Arts Festival Oklahoma**, Oklahoma City Community College, (405) 682-7536

Sept 8 SeptemberFest, Governor's Mansion, (405) 523-4229

★**Oct 19-21 Greek Festival**, Saint George Greek Orthodox Church, (405) 751-1885

SPECIAL EVENTS

State Fair Park Oct 7-14: Grand Nat'l Morgan Horse Show. ★**Oct 26-28: An Affair of the Heart**. (405) 948-6704

Sept 1-Oct 28 American Garden Legacy, Myriad Botanical Gardens, (405) 297-3995

Oct 13,14 Historic Homes Tour, Heritage Hills, (405) 557-0565

Oct 26-31 Haunt the Zoo for Halloween, Oklahoma City Zoo, (405) 424-3344

PONCA CITY

ACROSS THE BOARD

Sept 7,8 Country Harvest Antique & Craft Festival, Hutchins Auditorium, (580) 765-3746

Sept 14,15 Cherokee Strip Bar-B-Que & Chili Cookoff, Lew Wentz Camp, (580) 765-3311

Sept 15,16 Fine Arts Festival, Art Center, (580) 765-9746

Sept 28,29 Powwow, Standing Bear Park, (580) 762-1514

Oct 6,7 Oktoberfest, Marland Mansion Grounds, (590) 762-1462

SHAWNEE

ACROSS THE BOARD

Heart of Oklahoma Expo Center Sept 5-8: Pottawatomie County Fair, (405) 598-2273. Oct 5-7: Triangle Horse Sales, (405) 275-7020

Sept 1-9 In the Shade of a Stetson—Paintings & Sculptures by Harold T. Holden, Mabree-Gerrer Museum, (405) 878-5300

Sept 22 Jazz on Bell Street Festival, Downtown, (405) 273-1020

Sept 29 Sacred Heart Bike Race, St. Gregory's University, (405) 878-5406

TULSA

MUSEUMS & GALLERIES

★**Sept 9-Oct 31 The Gilded Age—Treasures from the Smithsonian American Art Museum**, Philbrook Museum of Art, (918) 748-5320

Sept 9-Oct 31 Woolworks, Int'l Linen Registry Needle Art Museum, (918) 622-5223

ON THE STAGE

Tulsa Community College Sept 14: Tribute to Ella Fitzgerald. Oct 26: Halloween Pops Concert. (918) 595-7777

Tulsa Performing Arts Center Sept 7,8: Pops—Doc Severinsen. Sept 14-22: Theatre—Lend Me a Tenor. Sept 15: Masterworks—Pablo Diemeck. ★**Sept 28-30: Ballet—Don Quixote**. Oct 2-7: Broadway—Spirit of the Dance. Oct 19: Porgy & Bess. Oct 27: Aladdin. Oct 30: Cirque Orchestra. (918) 596-2525

SPECIAL EVENTS

Sept 15,16 Scottish Games & Gathering, Chandler Park, (918) 499-2585

Sept 20 Light the Night Walk, Brookside, (918) 492-0792

★**Sept 27-Oct 7 Tulsa State Fair**, Fairgrounds, (918) 744-1113

Oct 30,31 Garlic Is Life Symposium, OSU-Tulsa, (918) 446-7522

OUT & ABOUT

MUSEUMS & GALLERIES

Cherokee Heritage Center Tahlequah. Sept 1-4: Civil War Exhibit. Sept 1-4: Joan Hill Art Show. Sept 1-4: Cherokee Allotment Exhibit. Sept 3: Celebrating the Seven Clans. Sept 8: Turtle Island Music Festival. Sept 10: Cherokee Chiefs. (918) 456-6007

Free Information

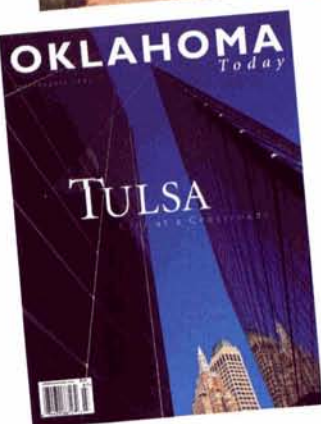
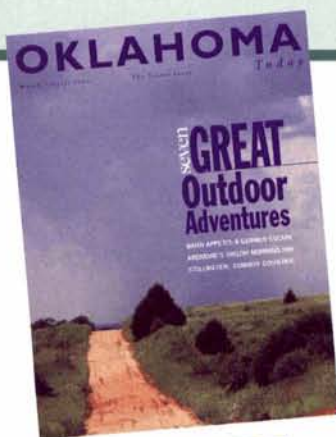
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| 2 Amtrak | 24 Green Country Association | 47 Oklahoma Transportation Authority |
| 3 An Affair of the Heart | 25 Haskell Antique Auction | 48 OU College of Law |
| 4 Arkansas Tourism | 26 Hideaway Pizza | 49 Ponca City Tourism |
| 5 Bartlesville Community Center | 27 Hotel Phillips | 50 Poncan Theatre |
| 6 Beavers Bend Arts & Crafts Show | 28 Jasmine Moran Children's Museum | 51 Price Tower Arts Center |
| 7 Blackwell Chamber of Commerce | 29 Kaw Lake Association | 52 Red Carpet Country Association |
| 8 Brownsville, TX CVB | 30 Keepsake Candles | 53 Red Dirt Soap Company |
| 9 Cedar Oaks Leisure Living | 31 Kiamichi Country Association | 54 Reynolds Ford |
| 10 Challenger Wireless | 32 Lawton Fort Sill Chamber of Commerce | 55 Robbers Cave Fall Festival |
| 11 Cherokee Casino | 33 Lefty Frizzell Festival | 56 Rusty Barrell Supper Club |
| 12 Cherokee Centennial Commission | 34 Lundberg Inn | 57 Sam Noble Oklahoma Museum of Natural History |
| 13 Chickasaw Nation | 35 Major County Historical Society | 58 Shawnee CVB |
| 14 City of McAlester | 36 McBirney Mansion | 59 Standing Bear Pow Wow |
| 15 The Collage Project | 37 Meadow Lake Ranch | 60 Stillwater Main Street's Bikes-n-Blues |
| 16 Crystal Christmas | 38 Mennonite Relief Sale | 61 SW Oklahoma Arts & Crafts Show |
| 17 Edmond CVB | 39 Muskogee CVB | 62 Tonkawa Chamber of Commerce |
| 18 Enid Main Street | 40 Norman CVB | 63 Tribes Gallery |
| 19 Fayetteville, AR Tourism | 41 Norman Gallery Association | 64 UCO Broadway Tonight |
| 20 Flanigan's Costumes | 42 Northern Oklahoma College | 65 Watonga Cheese Festival |
| 21 Flavors Restaurant | 43 OKC Chamber of Commerce | 66 Wewoka Chamber of Commerce |
| 22 Fort Reno Tombstone Tales | 44 Oklahoma Natural Gas | 67 Windsor Market |
| | 45 Oklahoma Pork Council | |

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★**Oct 1-14 Quilts—Antique Beauties & Contemporary Designs**, Museum of the Great Plains, Lawton, (580) 581-3460

ON THE STAGE

Community Playhouse Broken Arrow. Sept 7,8,13-16: Side by Side by Sondheim. Oct 26,27: The Twilight of the Golds. (918) 258-0077

Sept 2,29 Melodrama & Olio, Boomtown Theatre, Drumright, (918) 352-2236

Oct 14 Cameron University Percussion Ensemble Fall Concert, 701 NW Ferris Ave, Lawton, (580) 353-1455

INDIAN EVENTS

Sept 14,15 Fort Sill Apache Dance, Tribal Complex, Apache, (580) 588-2298

Oct 6 Council House Indian Art Market & Powwow, Creek Council House Museum, Okmulgee, (918) 756-2324

RODEO & HORSE EVENTS

Sept 1-3 Rodeo of Champions, Beutler Brothers Arena, Elk City, (580) 243-2424

Sept 7,8 Western Days & IPRA Rodeo, Rotary Park, Mustang, (405) 376-2758

Oct 13,14 Nat'l Foundation Quarter Horse Association Show, Whispering Hills Equine Center, Guthrie, (405) 624-1348

FAIRS & FESTIVALS

Sept 1-3 Choctaw Nation Labor Day Festival, Tribal Capital Grounds, Tuskahoma, (918) 569-4465

Sept 6-8 Bluegrass & Chili Festival, Expo Center, Claremore, (918) 342-5357

Sept 14-16 Route 66 Festival, 2229 W Gary Blvd., Clinton, (580) 323-4846

Sept 28,29 Oktoberfest, Café Bahnhof, Waynoka, (580) 824-0063

Sept 28-30 Pelican Festival, Citywide, Grove, (918) 786-2289

Sept 29-Oct 7 Chickasaw Festival, Pennington Park, Tishomingo, (580) 371-2040

★**Oct 6 Czech Festival**, Downtown, Yukon, (405) 354-3567

Oct 6 Global Oklahoma—A Festival of Cultures, Rose State College, Midwest City, (405) 736-0313

★**Oct 12,13 Cheese Festival**, Downtown & Fairgrounds, Watonga, (580) 623-5452

Oct 12-14 Horse Festival, Fort Reno, El Reno, (405) 262-3987

Oct 13 Country Music Festival, Pawnee Bill Ranch Site, Pawnee, (918) 762-2108

Oct 19-21 Heritage Harbor Days—Taste of Alabama Festival, County Fairgrounds, Guyton, (580) 338-5838

Oct 26,27 Sorghum Day Festival, Downtown, Wewoka, (405) 257-5485

Class Reunion

You never liked banquets—
Nametags, filling in the blanks,
Wordy programs next to chicken cordon bleu.

But you're here—you don't know why.
You lost something after hip-huggers and *Urban Cowboy*.
Later, nothing fit the same.

A little smarter, a lot older.
Behind the smiles and hellos,
You miss something you can't quite name.
—Steffie Corcoran

Steffie Corcoran is senior editor of Oklahoma Today.

SPECIAL EVENTS

★**Sept 7 Orange Peel**, Lewis Field, OSU Campus, Stillwater, (405) 744-8393

Sept 8 Amish Auction, Craft, & Antique Sale, State Hwy 48, Clarita, (580) 927-2119

Sept 8 Bill Tilghman Day Celebration, Citywide, Cromwell, (405) 944-5317

Sept 8 DAM J.A.M., Whitaker Park, Pryor, (918) 825-0157

Sept 14,15 Second Chance Trade Days, Citywide, Marlow, (580) 658-2212

★**Sept 20-22 Tombstone Tales**, Fort Reno Cemetery, El Reno, (405) 262-3987

Sept 22 Hook 'n Cookoff, Langley Park, Langley, (918) 782-3214

Oct 1-31 Pumpkin Patch, Jamberry Farm, Madill, (580) 795-3868

Oct 5,6 Quilt Show, Mayes County, Pryor, (918) 825-3241

Oct 20 Fall Classic Golf Tournament, Golf Club, Vian, (918) 457-6017

Oct 25-27 Ghost Stories, Fort Washita Historic Site, Durant, (580) 924-6502

Oct 26,27 Fantasy Forest, River City Park, Sand Springs, (918) 246-2561

★**Oct 26,27 Ghost Stories**, Murrell Home, Park Hill, (918) 456-2751

Oct 27 Haunted Forest, Greenleaf State Park, Braggs, (918) 487-7125

RUNS, RIDES, & WALKS

Sept 3 Women's Distance Festival, Lake Pawnee, Pawnee, (918) 762-2493

Sept 15 Tom Mix Run, Downtown, Dewey, (918) 337-3379

Sept 22,23 Autumnal Equinox Day & Night Walks, Spiro Mounds, Spiro, (918) 962-2062

Sept 28-30 Charity Trail Ride, State Park, Okmulgee, (918) 756-5971

★**Oct 6 Hills of Oklahoma Tour**, Sulphur, (405) 622-2824

Oct 20-21 Tour de Trees, Eufaula, (405) 799-1688

Oct 21,28 Fall Foliage Walk, Wichita Mountain Wildlife Refuge, Indianola, (580) 429-3222

Oct 20-25 Fall Foliage Ride, Wild Horse Trail Camp, Honobia, (918) 755-4570

LIVING HISTORY

Oct 6 Cavalry Drills, Historic Fort Supply, (580) 256-7411

Oct 12,13 Early 1800s Fur Trade Living History, Chouteau Memorial Museum, Salina, (918) 434-2224

LECTURES & WORKSHOPS

Sept 15 Fishing Clinic, Greenleaf State Park, Braggs, (918) 487-7125

★**Oct 4-28 Oklahoma Fall Arts Institutes**, Quartz Mountain Arts & Conference Center, Lone Wolf, (405) 319-9019

Abbreviations: adult (a), senior citizen (sc), child (c), and student (stu).

Dates and times are subject to change; please confirm before attending any event. The calendar is a free service published on a space-available basis. To be considered, please mail a concise notice of the event (a separate page for each event) that includes date, time, place, address, admission prices, and both a contact telephone number and a phone number that can be published. Notices must arrive at Oklahoma Today three calendar months prior to publication (i.e. January-February events are due Oct. 1). Send to: Entertainment Calendar, Oklahoma Today, P.O. Box 53384, Oklahoma City, OK 73152 or fax: (405) 522-4588. Address electronic mail to calendar@oklahomatoday.com. Questions? Call (405) 521-2496; we cannot, however, take listings over the telephone.



The Walls Come Tumbling Down

A haunting reminder of the Alfred P. Murrah Federal Building bombing aftermath, the demolition in June of Oklahoma City's downtown YMCA building will allow for expanded parking for the Oklahoma City National Memorial. The YMCA, a rare example in Oklahoma of the international style of architecture, became uninhabitable as a result of the Murrah building attack. The YMCA was located on Robinson east of the memorial.

UNTIL IT FELL VICTIM TO A WRECKING ball in June, downtown Oklahoma City's YMCA building had managed to endure another form of victimization, its boarded-up windows and weed-infested surroundings a grim reminder of the 1995 federal building bombing. Now the land where the concrete structure once stood is being converted into a parking lot, expected to open by October.

Deemed an eyesore or architectural icon (depending on the source), the fifty-three-year-old building didn't go without a fight. A group of preservationists determined to save it contended that the building's owners, the Fifth Street Parking Partners, were ignoring a city ordinance designed to protect endangered structures. The Parking Partners countered that renovation was too costly. Says the owners' attorney, J. David Rambo: "It was not feasible economically to preserve the building." Among the problems he cited: asbestos removal, structural damage, and evidence of a water leak underneath the building.

After the city's Urban Design Commission nixed plans to demolish the structure, Parking Partners eventually won approval from the Board of Adjustment. "The free market has

ways of dictating the fate of buildings," says Mayor Kirk Humphreys. "Sometimes the answer is to fix up the building, and sometimes the answer is to tear the building down for another purpose."

That didn't placate those who wanted the downtown landmark to survive as housing or a retail area. The eight-story building, they argued, was one of the Southwest's few examples of the international style, a type of architecture that shunned ornamentation in favor of flat roofs, cubic shapes, and a bold interplay of horizontal and vertical elements.

Haven Mankin, an Oklahoma City architect who battled to save the building, laments the loss. "If it doesn't have gargoyles and Corinthian columns and architectural motifs classical in nature, people don't think it's historic," he says.

Still, Mankin is optimistic that the struggle over the YMCA will make city leaders think twice before scrapping more historic structures. "This was the first time a bunch of preservationists dug in their heels and fought hard," he says. "I think city government saw that these preservationists were serious."

—Phil Bacharach

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